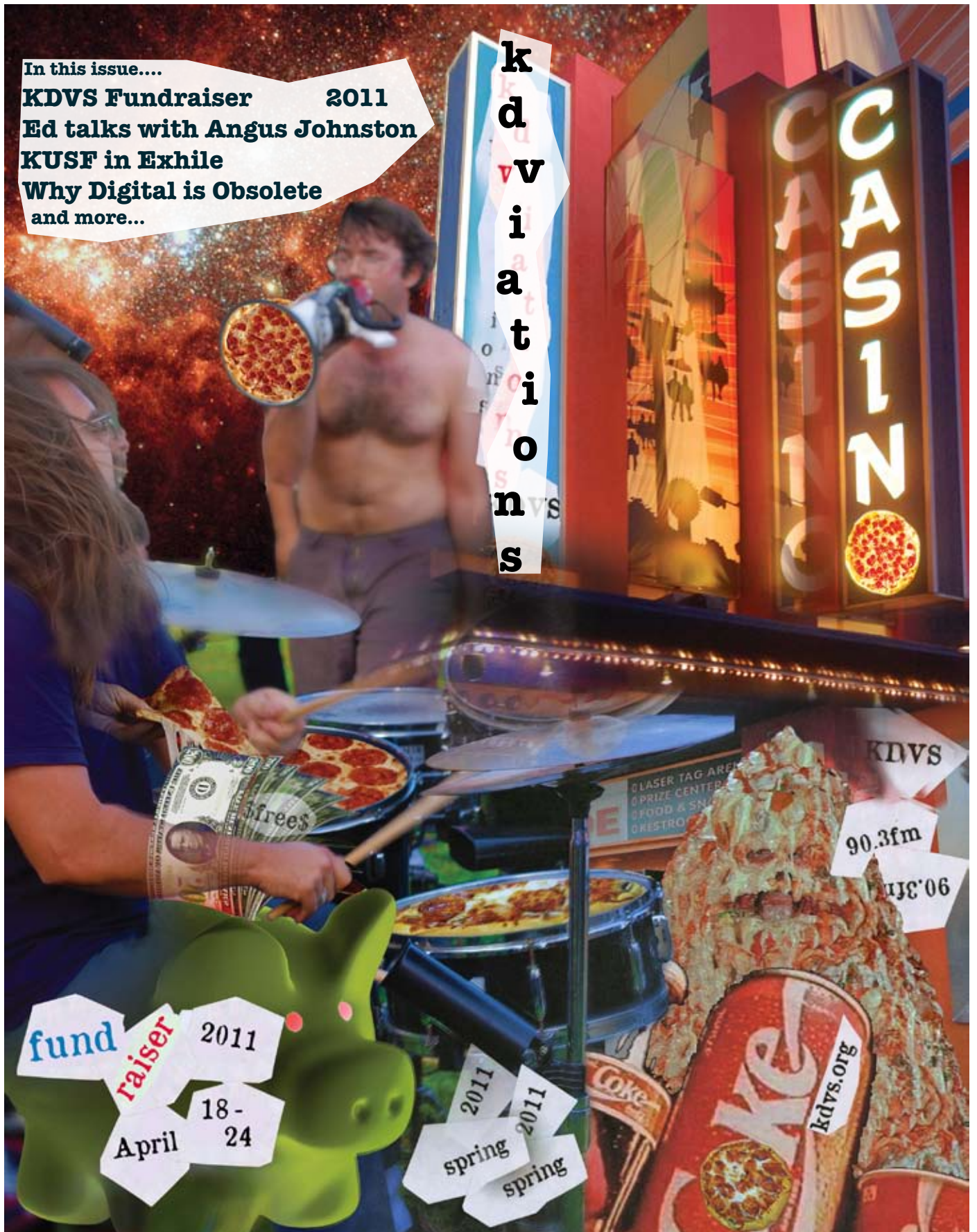


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KDVS Fundraiser 2011
Ed talks with Angus Johnston
KUSF in Exhile
Why Digital is Obsolete
and more...

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2011

April

18-
24

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KDVS

90.3fm

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kdvs.org

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KDVS Staff

KDVS' normal business hours are Monday thru Friday 9am to 5pm. We welcome everyone down into our underground haven, with open arms. For station tours or record donations please call ahead: (530) 752-0728.

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Davis, CA 95616**

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A message from the General Manager

As the crazy winter we just went through transitions to spring, it means new opportunities in a busy quarter here at KDVS. As many of our listeners know, spring is the harbinger of our annual week-long pledge drive where we raise the majority of the funds in our budget. It is important to KDVS that we remain community-funded so that we can avoid seeking the influence of commercial investors. Keeping KDVS community-funded ensures that KDVS belongs to the community and not the profit-seeking interests of promoters. Our DJs bring you the newest and most daring cultural perspectives on art, music, literature, public affairs, and events thanks to our independent, free-form mission.

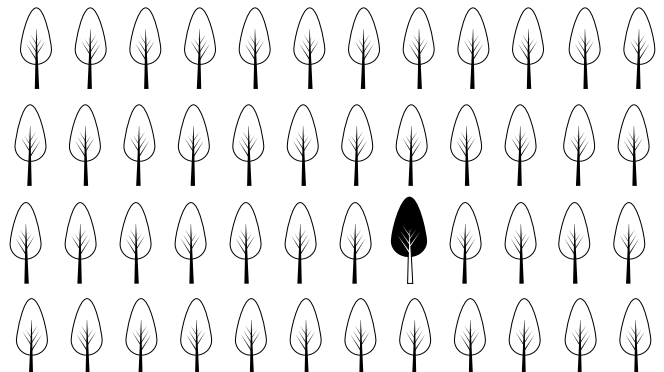
We ask you for your support once again during the week of April 18th - 24th to keep KDVS on the air. When you come onto campus for Picnic Day to see what's been going on in Davis lately, feel free to come on down to Lower Freeborn and take a tour to see what the community's generous donations have gone to. We run a frugal operation here at KDVS and it is still a costly practice to maintain all of our broadcast and production equipment. Additionally, keeping up the equipment and publicity that enables so many events in the area that bring everyone from local start-ups to R. Stevie Moore (O:RMF XI) to our backyards every week needs some help.

If you want to help out the station in other ways we could always use your help around the station and you on the air. You're welcome to come down to the new volunteer meetings on Wednesday 3/30 and Thursday 3/31 at 7:30pm in Hart Hall 1130. In the end, regardless of how you help we'd love to have you be a part of Radio that Delivers. Get out and enjoy the most pleasant time in Davis.

Neil Ruud
General Manager



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KDVS' FUNDRAISER IS APRIL 18 - 24

REASONS TO DONATE

from KDVS DJs

we knead your dough!

be a part of the KDVS family!

show your commitment to locally oriented news and media!

prove to the UC Regents that KDVS is a valuable asset to the campus and community, never worthy of being sold!

Help us renovate our live music studio so we can keep attracting underground bands from all over the world to record their albums!

keep your funds out of your money-grubbing first wife's hands!

in-home delivery!

two-thirds of our yearly budget comes from your donations!

we'll let anyone on the air, no matter how negligent or irresponsible

we run programming 24 hours a day, 365 days a year!

we put Davis on the map for touring bands

we play music commercial stations are scared of

a flavor of music for every taste!

we provide the best pizza party soundtracks!

every single moment of your life is different in some way, as is every single thing we play on KDVS, thereby enhancing your life immeasurably if you'd only have the sense to leave your radio tuned to 90.3 FM, and blaring so the neighbors can learn too

Our record collection is bigger & better than your creepy "uncle's"

KUSF In Exile



San Francisco student and community radio outlet the latest victim of 'hostile corporate takeover'

by Gavin Dahl

On January 18, 2011 the University of San Francisco shut down the city's only student and community radio station, KUSF, and announced the 90.3 FM frequency had been sold and would begin broadcasting an all-classical music format. DJs, volunteers, alumni and community radio fans were shocked. In the two months that have followed, Save KUSF has been organizing to challenge the legality of the sale, generating money to make a counter-offer, and speaking out about the threat to participatory radio in the United States. Rice University recently sold student station KTRU in Houston and other college administrators are looking at their radio licenses with dollar signs in their eyes.

Meanwhile, on February 18, KDVS joined the campaign to raise awareness about threats to student radio. 15 radio stations broadcast simultaneous coverage of KUSF in Exile, a three-hour set of music and passionate pleas for support by KUSF DJs, broadcast live from Amoeba Records on Haight Street. Legendary freeform station WFMU helped organize the special event, and has launched a live webcast featuring DJs from KUSF in Exile. Go to SaveKUSF.org for more info.

To kick off the new KDVS public affairs show dedicated to passion for public media, Making Waves, Radioactive Gavin spoke to Irwin Swirnof of Save KUSF on Tuesday March 22nd. The emotional conversation begins with the story of the fateful day when the station was shut down after more than 33 years providing non-commercial radio service. Swirnof talks about the organizing effort to save the license, what it means for marginalized communities to have access to the public airwaves, and how important it is for all lovers of college radio to organize around protecting their stations' future, right now before it's too late!

GAVIN: Irwin Swirnof, Save KUSF, thanks for joining me on KDVS and Making Waves. Start by telling me how you got involved at the station and what you

were doing when KUSF was sold.

IRWIN: I started volunteering at KUSF within the first week or two of moving to San Francisco in 2002. After a couple years of volunteering and DJing I became one of the music directors at the station, which is also a volunteer position. So I've been a music director at the station since around 2005.

The morning of January 18th was just like another morning in the life of a music director. I got up really early and I figured I had a few hours that I could get a bunch of work done at the station. So I went to the station about 7 in the morning to get through a bunch of mail of new releases and get a bunch of new great records added to rotation. I was actually previewing records and CDs so I didn't actually have the station on in the workroom.

I'd seen some people walking back and forth in the hallway and didn't think much of it at all. We had been told the station was moving to a different space on campus. We knew the bookstore had just moved out of our building so I just figured it was with the move.

Then, the program coordinator came into the office in tears and told me what had happened, that we just went off the air and the station had been sold. And I immediately ran to the studio and DJ Schmeejay, who was the co-music director with me, it was his show that was on the air. I just went into the studio and saw him standing in shock and disbelief. We both sort of stood there in that shock and disbelief for a minute or two.

And then we walked out in the hallway and immediately saw, you know, the armed security guards and administrative officials from the University who we had never seen or met before. And then we saw the maintenance staff of the University as they were changing the locks on every single door at the station. It still feels surreal to remember that morning.

It quickly turned into action, though, you know. Just by chance, our promotions director walked in, not knowing anything that was going on. He looked at me and knew that something was wrong and asked me what was going on and I told him. His immediate response was, "Well what are we going to do?"

You know we had no access to our listeners right then. Our website was immediately taken down by the University. No one was in the studio so we couldn't answer calls. Because they turned the transmitter off in the middle of a song, the DJ on air wasn't even allowed to let our listeners know what was happening or sign off to our listeners who have supported us for almost 34 years.

So we took to the Internet and Facebook and Twitter to start getting the word out that we were off the air and had been sold. Within 15-20 minutes, there was a writer from The Chronicle and journalists sort of immediately came to us.

I felt really, you know, beyond confused and betrayed. No one was taking responsibility for what was happening. All the administrators who were at the station when the transmitter was turned off wouldn't answer any questions, wouldn't say who bought the station. So I decided we should get good information, so a few of us then walked to the other side of campus to the President of the University's office, Father Privett. And in the lobby of his office there was a police officer who seemed like they were expecting or waiting for us. An armed police officer told us we couldn't go into the office, even to the receptionist desk.

We went to Charlie Cross' office, that's the vice president of business and finance. His door was open so I walked in. I wanted to know what had happened. His response was to start screaming at us. He kept asking, "Why are you asking me?" He said, "I had nothing to do with this." Then he finally got his secretary to call campus security. Luckily there was a reporter with us at that time, videoing all of that, so that's now on YouTube.

It was sort of this immediate realization that we were in the middle of a hostile corporate takeover of a college and community radio station.

So, that was the morning of the 18th.

G: Talk about the unique position of KUSF in terms of the San Francisco music scene.

I: I think that one of the things that made KUSF stand out musically from other college radio stations was that it was such a great blend of community volunteers as well as students. Having a wide range of ages and generations and backgrounds as our DJs it really helped create this ongoing dialog and conversation and the ability to make connections through various genres and eras of music. So beyond having this amazing library that we helped cultivate and curate over 34 years, there was also just so many different wide-ranging passionate music-lovers who were programming.

The one common thread that everybody on KUSF had was this understanding and appreciation and respect that music is an ongoing dialog. Whatever is hot at this moment in time, it didn't come from nowhere.

You could listen to a set of music on KUSF and hear Ligeti going into the Animal Collective going into Ravi Shankar going into, you know, Burning Spear. What we were able to do through our library and through the passionate music-lovers who made up our music department was use music as a way to connect eras, and connect movements, and tell a story. I think that's one of the most exciting things we got to do on air at KUSF. I always talked about how being a DJ

felt like getting to be a curator at the most amazing museum ever, because you have access to the best music that's ever been made. Your job is to put it in a context that for that moment in time either tells a story or speaks to your immediate surroundings that everybody in the city is feeling. On a really hot day, you could like play a dubbed out set that you know that everybody in the city would understand and appreciate.

There is an appreciation and understanding of music history, but also a commitment to exploration and to the excitement of the present and the future.

G: Also part of the reputation is for being cross-cultural, doing programming that had a real public interest value.

I: What made KUSF so invaluable and so irreplaceable is that this is a station that had programming in 12 different languages. This is a station that through a lot of those programs gave a voice, and reached communities in our city who are often marginalized, and often don't have that platform on a large media scale, to just sort of tell their stories.

With shows like Chinese Star Radio which is the only radio show in Cantonese in San Francisco, and shows like the Senior News and Disability Report, one of the things that KUSF did in its community programming that we're afraid of losing is the people who aren't given a voice in our culture and in our political structure being able to have a voice and being able to tell their own stories. By doing that, they're not only reaching their own communities, but we're all listening to each other and we're making those connections.

Wow this amazing music that came out of Brazil in the sixties, which came out of this very repressive political climate, we can connect dots to -- oh -- that's similar to music that was coming out of the early punk scene in the early eighties that was a reaction to what was happening with Ronald Reagan and the Equal Rights Amendment.

You could be in the studio with the guy hosting So Da Brasil and he's playing this radical track by Os Mutantes or Caetano Veloso and you could show him -- oh look -- here's this song by that was really influenced by Caetano Veloso, by this guy Devendra Banhart who used to live in San Francisco just a few years ago. And the guy from So Da Brasil had never heard of Devendra Banhart, and the student who was in the studio next to you who loves Devendra Banhart had never heard of all these Tropicalia artists.

Right there and then a dialog is beginning and people are starting to see that because we're so often segregated in genre of music and also just cultures and communities, we don't get to make those connections. I think that community radio is a living, breathing place where that happens every single day. And to take that away from San Francisco is not acceptable.

G: There's some great radio in San Francisco, but what you're talking about is participatory radio.

I: There is a lot of great radio in San Francisco, but KUSF was the only college station on the FM dial for San Francisco. And to think of San Francisco as being such a leading city in terms of music, art, culture and politics that's looked to across the country to be sort of at the vanguard, and to lose that, is going to dramatically affect the culture of San Francisco.

G: There is plenty of press that people can read about this. I'm a contributor to RadioSurvivor.com which has been on the case. What do you have to say to supporters of the people who made this sale happen at USC and Public Radio Capital? You're not against classical music, it's just that you want something else, right?

I: This isn't about classical music and its not about a format change. Its about the community of San Francisco being robbed of its voice and being robbed of its opportunity to use 90.3 FM which was created to serve the community of San Francisco.

Ultimately what we're wanting people to think about is this would be the sixth station that USC has acquired. And it becomes troubling to see that their business plan on this left side of the dial is very similar to what we've seen in the last couple decades of what's happened on the corporate side of the dial.

It raises serious questions about how those stations serve as true non-commercial and educational stations, which by FCC regulation is what this part of the dial is reserved for. It's also troubling that when you look at it, this is USC essentially just wanting to extend their fundraising capacities throughout California. This gives them a way to reach donors in the Bay Area.

Beyond the issue of KUSF for San Francisco, I think that everybody involved with non-commercial and community and college radio has to be on guard right now because there are these entities at work who are making no secrets about how aggressive they in terms of buying stations.

I don't think that this deal serves the public interest of San Francisco.

G: There's a lot of money at stake here. It's beyond ironic to hear people say radio is now out-of-date when millions of dollars are changing hands. What was KUSF worth to the buyers?

I: The official sale price was \$3.75 million.

G: The SAVE KUSF team has raised a lot of money since January 18th with the help of Independent Arts & Media and countless volunteer hours. I've been reading about benefit shows in the Bay Area. You've certainly raised awareness about this on an increasingly national stage. So how is the energy right now within the Save KUSF movement?

I: We just got such a great a jolt this past week with the FCC denying the move of the transmitter to Marin. They, of course, can re-apply for that. But that showed us that the FCC is paying attention. They aren't just going to rubber-stamp everything through. USF and USC aren't just gonna jam this bad deal without the nation paying attention. Getting coverage in the The New York Times this weekend and the legs that our story has had is really encouraging. These kinds of stories usually only stay hot for a week or two. It didn't surprise us that right when we went off the air, that the next day we were on the cover of The Chronicle, and that every news organization in town wanted to talk to us.

What was really encouraging and amazing is that as we're now two months into this, we still have the press actively covering the story. And I think that's because it's a story that speaks to so many core issues of what San Francisco is supposed to be, and why so many of us have navigated to this city. It also speaks to key issues of public access. And what it means to be a steward of a scarce public resource which USF was.

We're continuing to make it clear is that nobody is arguing USF's right to liquidate an asset. All we're saying and asking is that the community have the opportunity to buy the transmitter. I think that's such a simple solution to what's become such a mess to the university and their image in the city and beyond.

G: A young person considering going to one of these schools, where the radio station has been sold behind the students' backs, could change their mind about whether or not to trust an institution.

I: Absolutely, I think it raises serious questions about trust. If you're USF, you also just lost 1000 alumni. Through the 34 years around 1000 students worked at KUSF. I think its safe to say, those are people who are no longer going to be donating to the University.

G: Ouch. So one of the first things you did with the money Save KUSF raised was hire Attorney Alan Korn to put together a Petition to Deny the sale, filed with the Federal Communications Commission. There are some assertions in the petition to deny this sale that it isn't in the public interest, that the Classical Public Radio Network has repeatedly violated FCC regulations and that

this is a "stealth attempt to use KUSF to develop a commercial on-line music service." Since we don't have a representative from the broker or Public Radio Capital on the call, I want to really zoom in on the other key argument highlighted in this summary, "the Attack on College Radio."

One more quote here, from Ken Freedman of WFMU, who moderated the SXSW panel "How to Save College Radio" on Saturday March 19th. At the very end of the Q&A after an hour of discussion, he concluded by warning that the various college and community radio advocates and organizations out there are not doing much to educate colleges about saving their radio stations. He concluded by saying, "Your station has to save itself."

Your comment on that, Irwin?

I: Yeah, I think it's absolutely true. That's one of the important things about this moment is that this is raising so much awareness. Every single person who's part of a college radio station, you need to immediately start communicating with your administration. And start immediately having serious discussions about and start getting contracts about if there is a sale, you need to have first right of refusal or first right to be the buyer.

Up until January 18th I had never met one person in administration at USF my entire time at KUSF.

G: To mark one month since the takeover and shut-down of KUSF, with the help of WFMU you simulcast

“Every single person who’s part of a college radio station, You need to immediately start communicating with your administration.”

on Feb. 18th the "KUSF in Exile" live broadcast from Amoeba Records in San Francisco. KDVS in Davis was one of the 15 radio stations to broadcast live. Honestly, hearing that show gave me chills. What was it like to DJ on all those stations at once, knowing that your message was reaching people in so many locales who maybe hadn't heard about this yet?

I: We needed that day so bad, because this battle has been ugly and mundane, and there's a lot of shit that has to get done! Having this day to kind of remember what we're all fighting for and feeling the solidarity with these stations across the country, and realizing that this matters to people and that we are part of this larger community of radio stations. It was just a really beautiful day.

To me, the best part of the day was every time the station IDs were roll called.

G: Oh god the hair stood up on my neck, totally.

I: This isn't a station ID as much as it is an honor roll. Just going into the list of 15 stations, I got goose bumps at that moment. I think that gave all of us a really big jolt and it's also really important that your comrades are all around you, even if they're in different parts of the country. Knowing what stations have come together and offered their support to us makes us so beyond appreciative but also reminds all of us how we're all in this together.

We really think that this is the time that our city and civic leaders who have stood by our side and who have passed resolutions on our behalf - The San Francisco Board of Supervisors, the San Francisco Democratic Party, State Sen. Leland Yee who's one of the front-runners in the mayoral race, I just got a letter from the city of San Francisco's public defender, plus Assembly member Tom Ammiano -- these are the leaders of San Francisco coming together saying this is a bad deal. All of them (are) suggesting that there's a better resolution. If USF stops this bad sale, they'll still get their money but it'll come from a community effort and the community will own the transmitter. Community radio would stay alive in San Francisco on ninety point three.

G: Am I out of line asking what you'll do if you can't keep 90.3?

I: The reason that at this specific moment we have to be so focused on saving 90.3 FM is that this is our only moment in time to do this. While this is all happening, we absolutely of course are exploring our alternatives. In terms of what we have to stay on target with, it is this fight to save 90.3 FM.

The part of all of this, over the last two months, that is for me the most exciting is that I know in my heart of hearts no matter what happens now, we have created the foundation to help make the best community radio station that's ever existed in San Francisco. Our hope of course is that it's going to land on 90.3 FM. If for whatever reason that doesn't happen, we're absolutely going to find another spot on the terrestrial dial to make that happen.

*This transcript was edited for space considerations.

**Both pictures taken by Jennifer Waits for <http://spinningindie.blogspot.com/>

Profile of DJ Carolyn Keddy of KUSF in Exile

by Gavin Dahl

GAVIN: How did you get started at KUSF back in the day?

CAROLYN: I was a listener and I won a record on the air, so I went down to pick it up. When I was there, I asked, "How do I volunteer at the station?" They told me to come to the meeting and I went to the meeting and then I was there for 20 years (laughs).

G: Without ratings to tell us how many listeners there were and without on-air fundraising, how could you measure audience?

C: There has never been a really good way to do that. I don't know. Our 30th anniversary we had Yo La Tengo play and it sold out immediately.

G: Whose music was played on KUSF before making it big?

C: The one people always remind me of, is that I played the White Stripes very first 7 inch when it came out. People always like to remind me that (my show) was the first place they ever heard the White Stripes, so I'll take that credit a little bit I guess (laughs).

G: Have you heard from artists concerned about KUSF being taken off the air?

C: Yo La Tengo, of course. The Melvins were on their way to New Zealand on tour, but they called and wanted to do something to help out.

G: What can musicians do to help?

C: If they get the word out to their fans that college radio is important to them, it should be important to their fans. Any little bit of donation helps in this fight. (Go to SaveKUSF.org to donate.) I'm sure bands like The Melvins have tons and tons of fans. And plus, it is important just to get the word out to let people know what is happening with the consolidation and the selling off of these important assets.

G: What will become of the KUSF record library?

C: That's a good question. USF says they're keeping it which of course we can quibble about that but it was all the volunteers who got all those records

for the library, so it's rightfully ours and they should give it back to us, but they're keeping it. The President of the University says that since they own the station, they own the library.

G: No matter what happens there will still be a KUSF identity. At some point USF is gonna have to come to Jesus about the record collection. So what's happening now with the webcast for KUSF in Exile supported by WFMU?

C: I just did my show, it's pretty cool. It's so great to be back on the air, or the whatever, the Internets I guess. We've got a little makeshift studio in this kind of big warehouse. It's great.

G: Is this space going to be available indefinitely?

C: No. I think it's just a temporary thing, the WFMU thing and the space, while we have our FCC battle going on.

G: So what's ahead in terms of the fundraising effort?

C: This is the Bay Area, there's people with money. So we just need to find them.

G: What do you think about Irwin's unwillingness to back down on the fight to get back 90.3?

C: I'm with that 100%. I feel that 90.3 is gonna be returned to us.

G: What would you want the key people involved in the sale of KUSF to hear you say?

C: I'd just like them to rethink what they're doing. They think they're doing the correct thing, but they have to look at it from the other side, that they're crushing these small stations by scooping them up.

G: As Ken Freedman pointed out at the How to Save College Radio panel at SXSW, there seems to be a disconnect in philosophy between NPR and classical format stations and more participatory radio, so what do you think diversity means exactly?

C: The way I see it is more people being involved and when you consolidate radio stations, you get less people. At KUSF we have over 100 volunteers. The more people you have involved in the station the more interesting it is.

G: How do you explain the position that shutting down KUSF is not just a format change?

C: When you're a volunteer at something, you put more of yourself into it. It's not just a job, it's something you want to do. You donate your time, so you put so much more into it and it really becomes a personal thing.



Winter Events



NOBUNNY AT THE HUB/ 2.10.11/ ANNE HALO



MOM AT THE HUB/ 2.10.11/ ANNE HALO



GARETH SUCKS DICK AT THE
CHILLANOVA HOUSE/ 1.17.11/
JOHN BRUMLEY



HUMAN BAGGAGE AT THE CHILLANOVA
HOUSE/ 1.17.11/ JOHN BRUMLEY

**DANGEROUS BOYS CLUB AT THE
HUB/3.19.11/ANNE HALO**



**G. GREEN AT THE
HUB/1.18/11/ANNE HALO**



**THE YOUNG
MINGS AT THE
ATTENDANCE
OFFICE/2.5.11/
ANNA HOSSNIEH**

Commissions on the “No Future” of the University

Michael Mastrangelo

New plans for public universities cut educational benefits and extract rents from students.

When considering the crisis in education funding, it's important to never forget the primary principle that stresses all business: rising fixed costs to produce the same end product. According to this principle, a UCD B.A. degree cost less to “produce” in 1970 than in 2010 but both are equivalent certificates. Today's US and English Universities are facing the same crisis that heavy industry and manufacturing faced in the late 1950's: increasing competition creating pressure to lower prices and diminishing profits due to fixed costs. I make this comparison because I feel that the line between corporation and university no longer exists, and that making the comparison should illuminate, but not justify, the privatizing rationality that guides educational systems' future plans to deal with budget cuts.

Corporate America's solution to funding is cost cutting, not innovation, as they may say. After WWII US industry and business easily dominated the global economy because all the other industrialized nations had been, for the most part, blown up by bombs. This short monopoly for US corporations and monopsony for US consumers brought us to dominance in industrial production and consumption, but this age could not be sustained in a competitive environment. Competitors emerged once Europe and Asia rebuilt infrastructure, so US business had to find ways to stay competitive by keeping cost low, while sustaining high profit margins.

Increased efficiency via technology is what one might think fixed the problem, but cuts were the answer. Cuts to land and resource costs come from wars to secure oil in foreign countries, pollution, and property tax breaks. Cuts to labor came with outsourcing, attacks on unions. Lastly, cuts to capital costs are the speculative bubbles that so often pop in our faces. The theme across these cuts is to protect investors and the bottom line by externalizing costs to the rest of society. The costs never really went away, they were just moved like a magician misdirecting an audience. The corporate polemic about the wonders of innovation and efficiency distracts from the muck,

10 desperation, and inefficiencies that

still have not been truly addressed in their business models. The result is the cheapening of nearly every piece of the production line just to keep profits up, demand up with low prices, and cutting costs and wages.

This corporate cost-cutting model has come to our higher education. The UC Commission on the Future (UCCOF) and the Browne Independent Review Of Higher Education Funding and Student Finance in England have both released reports to save their university systems by addressing their respective funding shortfalls like the corporations addressed profit shortfalls in the prior paragraphs: cuts and magic. Both university systems have plans to downsize and compromise on their educational services. The plans promote a private-good social mobility view of education that has commoditized and monetized a degree into a widget on an assembly line or a derivative on the second set of books.

The UCCOF, made of five committees of regents, a representative from Lockheed Martin, UCOP members, and professors has offered twenty non-binding suggestions. Not all of the suggestions are bad: using visiting researchers as professors, clarifying system-wide funding formulas, improving ASSIST, calling tuition, “tuition” instead of fees to get around a 19th century law, pursuing full refunds from research costs, and pursuing more private and public funding are all necessary steps. Sadly, other recommendations shift the acceptance policy from favoring California's top 12.5% to the most profitable student.

Recommendation 6 suggests moving towards more online classes, which have been creating revenue for the UC through the UC extension. If tuition weren't rising, online education would at least increase student access to college, but combining higher tuition and taking away all the perks and social aspects of a real-life classroom and professor is purely profit building. Online classes demand more of the student in directing their own study but they shouldn't demand more money for less guidance. Ironically, recommendation 7 wants to maintain financial aid for “experiential opportunities” (e.g. living on campus). Taking classes on campus apparently is not one of these “experiential opportunities”, but living in

overpriced on-campus dorms is.

Recommendation 8 is Affirmative Action for the distant, advising more out-of-state students who pay a much higher tuition, \$22,900 more total for four years. The load of local students already strains the university – letting in more outsiders is against the spirit of the Master Plan to educate the top 1/8 of California high school students. As it stands that top 1/8 is too many for the University so taking on more outsiders would further stress the system and dilute student/faculty ratios. Combine all three recommendations thus far and the new ideal student is moving to California to live on campus and take courses online, which is completely asinine but totally profitable. These recommendations want students from whom they can extract the most rent, not California's best minds. Will applications now be judged on how badly a student can be ripped off?

Recommendation 1 explains the possibility of expanding enrollment and cutting costs by shortening time to the degree. Once again the student is paying more for less education in terms of time, and ends up suffering negative consequences for the lower quality of the shortened education.

Recommendation 10 desires higher enrollment of graduate students for research, but they will really be used for teaching. Professors already outsource too much of the teaching burden to the heavily indebted graduate population. More graduate students could help the situation, but it could also just give professors more access to cheap academic labor. In order to expedite undergraduate graduation, graduate students will have to be used to “decompact” popular majors to get undergrads through all their requirements quicker. The situation is like the disastrous class size reduction in California's K-12, creating new classes before hiring the qualified teachers. So graduate students will be filling the expanding instruction void, and then, after their graduation, be left in a job market, trained for a job that doesn't exist. According to “A Future for All,” a UC-AFT counter to the UCCOF report, only one-half of graduate students get their PhD within 10 years because they need to TA at such low wages.

The new ideal UC instructor is an underpaid and overworked grad student. Combine all recommendations thus far and you have students teaching other students who

should be teaching themselves possibly all online. The Commission wants the University to repeal itself from education, make it the duty of the students to figure it out, but still hold the privilege to collect the fees and issue degrees.

The Browne report for England is just pure market magic. England's student body has been up in arms protesting in the streets of London for months, and the report gives students fantasy promises to try and calm their rage. Tuition will increase by as much as 300%, but every student can take a 30-year mortgage from the government, with a low interest rate, and pay nothing until they are making 21,000 pounds a year. They can even have the principle written off if they don't pay the loan back in 30 years, and get pay amnesty if a student loses their job or stops working. Its pure sophistry to think a government who claims to be broke and has to raise tuition now has enough money or collateral to finance every student, increase university access, and charge a low rate. All these loans are based on the assumption that a university education, like the US house, will always increase in value. With increasing international competition, the value will likely drop with more credentials and with less jobs, and those loans won't be paid back. You cannot doubt there are derivatives ready to be packed and sold on British college tuition loans already in circulation.

The other suggestion made by Browne to further "empower" the student is to let the students choose which courses the university will fund. Like education funding in California, the student will earmark government funds for universities based on enrollment. Students will be investing in every class they take; high demand classes and universities that get high enrollment will stay, low enrollment programs will fail. The students, who supposedly know best, will use the free market to shape their universities' educational programs, throwing out the centuries of experience and expertise the universities have creating their own curriculums. Classes will have to promote themselves in purely monetary terms, with classes that guarantee more income in the future costing more than those that have no or an incalculable personal economic value. They reduced the university education to its dollars and cents, turning education into a financial game for personal gain. Hopefully those protesting will not be quelled by the seemingly student-centered, no upfront cost university that sounds more like a credit card offer than a plan for education. If implemented, the Browne plan will effectively gut arts, humanities and probably even some of the sciences

that just don't equal high paying jobs.

Both reports rely on the hubris of the student, thinking they are ready to be independently driven, self-educating and focused enough to get through higher education with little human help or contemplation for their lives. Like clever advertisements, the plans seem to glorify the student by freeing them from the institution shackles of the outdated University, things like classroom, physical books and fully credentialed teachers, and replace them with the student's best choices and best efforts. No offense to myself or my peers, but we are in no position to educate ourselves; we'll make the wrong decisions, we'll cut corners every chance we get, and we won't care about all the things we don't know. The student must be humble and mad. The proposed future university is not a university at all. It lacks doubt, time, inquiry, and chance betraying the purpose of development and growth for false promises of future wealth. Like the student, the University must get over its hubris of being a profit-maker. The University must reject the logic of profits and costs and actually believe in the creative power of the students it produces instead of cheapening them all just to stay operating.

It cannot cut and run like a transnational, it belongs to its country or locality and must reckon with their needs. They need more than just the buying power of a graduate's salary – they need intelligent, contemplative, eclectic and imaginative people, free from debt and fear, who can re-imagine our world. Cut the student's education and you'll pay more for the research down the line. Overproduce empty degrees and your own excellence will disappear. Like a factory outsourcing labor, which eliminates the wages of its most loyal customers, the University will chop off its legs if it continues down this paradigm of cost-cutting. The University can quickly justify cuts: because of lack of state support, the real problem lies at the capitol. This is true but it's not an accurate assessment of the crisis. Education spending doesn't cause economic downturn; it should prevent and cure it. The political third rails, not pensions or Planned Parenthood, but the real political untouchables like Prop 13, foreign corporate tax loopholes, and reckless spending on political gifts, and the Regent's mismanagement, and Wall Street terrorist drain the state's coffers. It's entirely irrational that the one institution that can guarantee our economic recovery or complete – education – should have suffered because thieves exploited our government and economy. Don't tighten your belts, get mad and point in the right direction.



**R. STEVIE
MOORE
ZACH HILL
CHARLES ALBRIGHT
KITES SAIL HIGH
MOONPEARL
THE RAIN IN ENDLESS FALL
ALAK
APPETITE
ELLIE FORTUNE
PRODUCEPRODUCE
VIOLET TREMORS
UCD SAMBA SCHOOL**

**May 14th 2011,
Plainfield Station
2PM-10PM**

kdvs.org for more info

KDVS 90.3 FM Spring Schedule

Stream Live or
Archived Shows
at KDVS.org!

FREEFORM MUSIC

PUBLIC AFFAIRS

"Show up...
then blow
up."
-<http://brinascatchs.com/>

	Sunday	Monday	Tuesday
midnight	Punk Roge & M. Riots "Neonate (Fighting for a Future)"	Theo & Quill "The Creaking Hinge"	Myk Blauuw & Major K "ATF: All Things Fresh"
2			
3	DJ Garbage and Disc Joxy "PHAT KIDZ"	Dreamcatcher "Cassettes and Incense"	Meeksa & The Found New Hardware Wizard "The Ansible"
4			
	Nate the Great & The Duke "Deadly Knights"	Mr. Twilight & the Valley Boy	J PMD & DJ HG "Disco Apocalypse"
6			
	Bobby H. & DJ Mr Tee & Dr. Kwame "Songs of Praise Gospel Program"	TBA	Sunny Sarah & Captain Cook "Crisp Beats"
8		Al Jazeera English Radio News	Al Jazeera English Radio News
½			
9	Bernard Benson "In Focus/Perspective"	France Kassing "It's About You!"	Justin Jackson & Kirstin Sanford "This Week in Science"
½			
10			
	Gary B. Goode "Island Radio Cafe a Go Go" -alternates with- Mindy "Cross-Cultural Currents"	Jeremy Henson "King Kong Idiot"	TBA
noon		"Democracy Now"	"Democracy Now"
1			
2	Papa Wheelie "Radio Wadada"	Emilio "Now You're Talkin' My Language"	Lady Kay "Triplofonic Sounds of the Hacienda Sunrise"
½			
3		Captain Mandrake "The Amateur Hour"	Todd "Hometown Atrocities" -alternates with- Alonely "The Top 90.3"
4			
½	Justin Desmangles "New Day Jazz"	"Free Speech Radio News"	"Free Speech Radio News"
5		"Local Dirt"	George "Sounds of Africa"
6			
	DJ Don Sequitur "Hammer Down Sub-Atomic Pound"	Gwendolyn & Granny Smith "BFF FM"	Mick Pinn "KDVS Radio Theatre"
7			
½		Elisa Rocket - "Phoning It In"	Ben Taylor "Aggie Talk"
8			
	BJ & JD Esquire & Mario "The Front Porch Blues Show"	Michael Leahy & Maggie Cat "One on One"	Dj Nik Nack & Xyphl "Good Evening, Mufasa"
9			
10			Mr. Mick Mucus "The Chicken Years"
11	Tim Matranga "Kicksville 29BC"	DJ Rick "Art For Spastics"	The D. Elkan "21st Century Schizophrenia"

Wednesday	Thursday	Friday	Saturday
Dirty Girl Scout & Bad Crispy "The Farm" -alternates with- Jane & DJ Super Hans "Totally Confused"	Auxiliary "Falling: The Game"	Salokin Regnildron "Experiments in Juxtaposition" -alternates with- Muddy Holly & Grandmaster Arjun Uncle "Inhale Breakbeats of Hell"	Scarecrow & Blasphemer "Raise the Dead"
DJ Benzel Washington, the most recognizable voice on the radio "Reverse Benjamin Buttons"	Crimewave "Through the Technicolor Looking Glass" -alternates with- Robin Redbreast "He Hates Music, He Loves Noise"	DJ Renner and Rebecca "No Regrets!"	K-Dizzle & Nasty Kasty "Art, Leisure, and THE UNI-VERSE"
MK Ultra "Artichoke Dip"	DJ Presto "I Heart Houdini"	DJ Inspire "Planetary Enlightenment"	Ellie & Casey "Free Association"
RetaG & Danya "Chorus of Wolves"	Flower Vato "Tripping with the Flower Vato"	Philip Fray "The Udder Side of Sac"	Big Dave "Buried Alive in the Blues"
Al Jazeera English Radio News	Al Jazeera English Radio News	Al Jazeera English Radio News	
Phillip Wister MFT & Dr. Art Magana "Psychnation"	Chris Thielan "An American Atheist"	"Planetary Radio"	
Yanapolis "Heaven, Earth & Underground Religion"	Sisyphus "Phantom Fiesta"	Mr. Glass "Good Good"	Robin Fawx & Bill Wagman "The Saturday Morning Folk Show"
Traffic Update "Underground Christianity"			
"Democracy Now"			
Shiva "I am a Toucan"	Hello, Space Cadet & Tatari "Aural Fixations"	DROOLLLLLIIIIA "Here Ear"	DJ Markuss "The Prog Rock Palace"
firebasskitty "Soul Slappers "	DJ Hypercube "Paint Transfer"	Delight & Delerium "Souls for Sale"	Rob "Liminal Space" -alternates with- Ed "Cactus Corners"
"Free Speech Radio News"	"Free Speech Radio News"	"Free Speech Radio News"	Gil Medevoy "Crossing Continents"
Dr. Andy "Dr. Andy's Poetry & Technology Hour"	Douglas Everett "Radio Parallax"	Richard Estes & Ron Glick "Speaking in Tongues"	
DJ Tangosaurus Rex "Cool and Deadly"	Howard "Mystery Surprise"	Zack "Mama Told Me, 'No!'"	
Dr. Kelp "Mothra Sings"	Simi "Esotericism and the Occult in the Western World "		Mr. Frankly "Air Show" -alternates with- Jeffrey "Today's Aberration Tomorrow's Fashion"
Wesley Dodds "This Vicious Cabaret"	Lalana & Miss Dot "I DON'T EVEN LIKE CATS"		Kimchi & DJ Meow "Can't Get it Out of My Head"
Calamity Janie & Anne Halo "Revenge of the Handlebar Moustache"	Fuzzbox Flynn "Loves and Disloves"	The Pirate & Blasphemer "1000 Points of Fright"	David D. Young "Upper Realm Shrieks: Music & Words"
	Fenris "Live in Studio A"		Joe Frank

S u n d a y

12:00am
Punk Roge & M. Riots
Neonate (Fighting for a Future)
Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.
Street Punk, Hardcore, International Punk, Riot Grrrl

2:00am
DJ Garbage and Disc Joxy
PHAT KIDZ
Hocus pocus, skiggity skat, it ain't nuttin but us- DJ Garbage and Disc Joxy.
Jazz, Latino/a, Noise, Experimental, Punk, Hip-Hop

4:00am
Nate the Great & The Duke
Deadly Knights
Underground hip hop, electronic break beats, reggae
Reggae, Electronic, Hip-Hop, Rock

6:00am
Bobby H & DJ Mr Tee & Dr. Kwame
Songs of Praise Gospel Program
Traditional and Contemporary Praise and Worship Gospel Music
Gospel

8:00am
Bernard Benson
"In Focus"/Perspective
"In Focus" a religious talk show. Every week a different guest. "Perspective" Live Christian bands, Christian Rock and Hip Hop CDs, Christian Folk CDs and Gospel CDs
Religious talk show and variety of Christian Music

10:00am
Gary B. Goode
Island Radio Cafe a Go Go
Latino/a, Celtic, Hawaiian & Ska/Reggae
Hawaiian, Ska, Celtic, Sixties -Alternates With-
Mindy
Cross-Cultural Currents
Reggae and African Music.
International, Reggae

1:00pm
Papa Wheelie
Radio Wadada
A conscious reggae session featuring reggae (old and new) dub and dancehall.
Reggae

3:00pm
Justin Desmangles
New Day Jazz
Jazz music for lovers and the lonely.
Jazz

6:00pm
DJ Don Sequitur
Hammer Down Sub-Atomic Pound
Viny Records - 33's & 45's
Eclectic

8:00pm
BJ & JD Esquire & Mario
The Front Porch Blues Show
Blues for the down home blues lover.
Blues

10:00pm
Tim Matranga
Kicksville 29BC
All sorts of rare, obscure, and great sixties sounds. Acid Punk, garage/psych, heavy soul, funk, northern soul, etc.
Rock, Garage, Soul, Psych

M o n d a y

12:00am
Theo & Quill
The Creaking Hinge
Don't Wake Mother...
Eclectic

2:00am
Dreamcatcher
Cassettes and Incense
Music to chill out to...
Celtic, Folk, Rock, Indie

4:00am
Mr. Twilight & the Valley Boy
Folk, Rock, Punk, Hip Hop, Noise,
Experimental

6:00am
TBA

8:00am
Aljazeera English News Half-Hour
An English language news program produced by the Middle East's largest media outlet, Al Jazeera.

8:30am
France Kassing
It's About You!
A show where expert guests discuss issues and events from an ethics, history, and/or socio-political aspects
Public Affairs, Authors

9:30am
Jeremy Henson
King Kong Idiot
Electronic/Techno & much much more!
Electronic

12:00pm
Amy Goodman
Democracy Now!
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 800 stations, pioneering the largest community media collaboration in the U.S.

1:00pm
Emilio
Now You're Talkin' My Language
By using "The Internet," and other common phrases, you can fill your verbal "tool-shed" with

the necessary "equipment" for "success."
Information

2:30pm
Captain Mandrake
The Amateur Hour
International, Reggae, Classical, Jazz, Latin, Hip Hop, Folk, Rock, Punk, Electronic

4:30pm
Free Speech Radio News
An ear to the ground and a voice to the air

5:00pm
Dani Lee, Jennifer Heinlein, Neda Yosefian and Anna Ruth Crittenden
Local Dirt
Local news about sustainable agriculture, slow food, agricultural technology and environmentalism. Local News, Public Affairs, Agriculture, Food

6:00pm
Gwendolyn & Granny Smith
BFF FM
Witchy besties bring you our magical D.I.Y. folk offerings to enchant and entice your ears.
Eclectic, Electronic, Folk, Indie, Rock, Experimental

7:30pm
Elisa Rocket
Phoning It In
Lo-fi is the right fi: We call up your favorite musicians for live over-the-phone performances and awkward conversation
Pop, Folk, Fun

8:00pm
Michael Leahy & Maggie Cat
One on One
Cat's Meow and Cool as Folk bike riding at night on the streets of the tri-county area.
Eclectic, Folk, Indie, Rock, Experimental

10:00pm
DJ Rick
Art for Spastics
A historical look at cities that have influenced "weirdpunk" and "gluewave": Cleveland, Paris, Portland, Lund, Harrisburg, Vancouver, Monterrey, Columbus and Sacto!
DIY/Punk/Etc/

T u e s d a y

12:00am
Myk Blauuw & Major K
ATF: All Things Fresh
Myk Blauuw and Major K are ATF Radio, representing what's fresh in Sacramento Hip-Hop and beyond.
Hip Hop

2:00am
Meeksa & The Found New Hardware Wizard
The Ansible
Split show: electronic (80's, new disco, house) with The Found New Hardware Wizard, and classical (international, varied time periods)

with Meeksa
Classical, Electronic

4:00am
J PMD & DJ HG
Disco Apocalypse
The Jaws of Noise
Hardcore, Jazz, Indie, Punk, Hip Hop, Noise, Twee

6:00am
Sunny Sarah & Captain Cook
Crisp Beats
A mixture of news and music to get your day started off right
Eclectic, Electronic, Folk, Indie, Rock, Experimental

8:00am
Al Jazeera English Radio News

8:30am
Justin Jackson & Kirsten Sanford
This Week in Science
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30am
TBA

12:00pm
Amy Goodman
Democracy Now!

1:00pm
Lady Kay
Triplofonic Sounds of the Hacienda Sunrise
Music for the band aid in you!
Rock, Pop, Soul, Catchy jingles

2:30pm
Todd
Hometown Atrocities
Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture.
Rock, Punk
-Alternates with-
Alonely
The Top 90.3
The top spun spinners from the last two weeks of KDVS's freeform programming
Eclectic

4:30pm
Free Speech Radio News

5:00pm
George
Sounds of Africa
African current events brought to light and discussed.

6:00pm
Mick Pinn
KDVS Radio Theater
Original locally produced and classic audio plays

7:00pm
Ben Taylor
Aggie Talk

A weekly update on everything UC Davis Aggies. If something happens with UC Davis athletics, Aggie Talk is the place to hear about it.
Sports

8:00pm
Dj Nik Nack & Xyphl
Good Evening, Mufasa
Whatever the light touches is your kingdom
Eclectic, Folk, Indie

9:00pm
Mr. Mick Mucus
The Chicken Years
Fun With Sound
Eclectic, Hardcore, Punk

11:00pm
The D. Elkan
21st Century Schizophrenia
The collision of so many sensations at once drifts over the body like light through a kaleidoscope- beautiful because it is simplified.
Math Rock, Trip-Hop & Hard Pop

W e d n e s d a y

12:00am
Dirty Girl Scout & Bad Crispy
The Farm
It's delicious! It's fun! And it's free!
Rock, Electronic, Eclectic
-Alternates with-
Jane & DJ Super Hans
Totally Confused
Remember nothing, regret everything. Split show.
International, Eclectic, Electronic, Indie, Hip Hop, Latin

2:00am
DJ Benzel Washington, the
most recognizable voice on the radio
Reverse Benjamin Buttons
Everyday ever is the best day ever is the worst day ever
Electronic, Hip Hop

4:00am
MK Ultra
Artchoke Dip
Tune in to the zestiest flavors of New Music in Davis
Hip Hop, DownTempo, Dubstep

6:00am
RetaG & Danya
Chorus of Wolves
Listen. On. In.
Eclectic, Electronic, Folk, Indie

8:00am
Al Jazeera English Radio News

8:30am
Phillip Wister MFT & Dr. Art Magana
Psychnation
A public discussion of all things psychology. The latest research and therapies for mental health.

9:30am
Yanapolis
Heaven, Earth & Underground Religion: Music & Movements
Music & events from California; American Indian territory.

International, Native American

11:00am
Traffic Update
Underground Christianity: Music and Movements
The unknown treasures of the Christian genre that are never broadcast and news on religious persecution around the world that is rarely broadcast
Gospel, Religious News

12:00pm
Amy Goodman
Democracy Now!

1:00pm
Shiva
I am a Toucan
Lullabies for Insomniacs, wake up calls for narcoleptics
Eclectic, Experimental

2:30pm
firebasskitty
Soul Slappers
Electronic, Hip Hop, Experimental, Post hip hop, Old School, Funk, Instrumentals

4:30pm
Free Speech Radio News

5:00pm
Dr. Andy
Dr Andy's Poetry & Technology Hour
Talk about Poetry & Technology with frequent guests

6:00pm
DJ Tangosaurus Rex
Cool and Deadly
Keepin' the old-school vibes of Reggae alive. Rocksteady, Ska, Lover's Rock,
Rocks, Dub, Dancehall, Rub-a-Dub, and Roots all around Reggae

8:00pm
Dr. Kelp
Mothra Sings
the hottest and greatest from overseas
Eclectic

9:00pm
Wesley Dodds
This Vicious Cabaret
A look across the pond at British music, including: British Invasion, Psychedelia, Punk, Post-punk, Alternative/Indie, Electronic, and Experimental
British Music

10:00pm
Calamity Janie & Anne Halo
Revenge of the Handlebar Mustache
Join us all ye outlaws for the rootin' tootinest straight-shootinest good time in this here wild west!
Rock, Indie, Punk

T h u r s d a y

12:00am
Auxiliary
Falling: The Game
Insert mindless gibberish here.
Note: music played at this time is guaranteed to be awesome

Electronic, Hardcore

2:00am
Crimewave
Through the Technicolor Looking Glass
Like a rainbow...but even better
Hardcore, Electronic, Punk, Experimental, Noise
-Alternates with-
Robin Redbreast
He Hates Music, He Loves Noise
That's not music! That's just a bunch of noise!
Indie, Classical, Noise, Skunch, Experimental, Industrial

4:00am
DJ Presto
I Heart Houdini
All the energy you need plus a surprise.
International, Indie, Eclectic, Electronic, Rock, Experimental

6:00am
Flower Vato
Tripping with the Flower Vato
Lysergic excursions into the weird & wonderful world of music
Soul, Funk, Jazz, Rhythm & Blues, International,
Spoken Word, Psych, Folk, Experimental, Post-Punk, Hip Hop

8:00am
Al Jazeera English News Half-Hour

8:30am
Chris Thielen
An American Atheist
An American Atheist covers news and hosts discussions pertaining to atheism, religious criticism, and an empirical, pragmatic understanding of the universe.

9:30am
Sisyphus
Phantom Fiesta
Musings
Eclectic, Electronic

12:00pm
Amy Goodman
Democracy Now!

1:00pm
Hello, Space Cadet. & Tatari
Aural Fixations
Something for your ears to chew on
Eclectic

2:30pm
DJ Hypercube
Paint Transfer
Painting Everything Eclectic
Indie, Eclectic, Folk, Rock

4:30pm
Free Speech Radio News

5:00pm
Douglas Everett
Radio Parallax
Science, history, politics, current events, whatever we please.

6:00pm
Howard
Mystery Surprise
Weekly on-air existential crisis
Fragile Mosaic

7:00pm

Simi
Esotericism and the Occult in the Western World
The roots of the New Age, echoes of the cosmos
Adult Contemporary

8:00pm
Lalana & Miss Dot
I DON'T EVEN LIKE CATS
Wait for it...maybe it'll pick up
Folk, Rock, Punk, Indie, Australian
Pub Rock

10:00pm
Fuzzbox Flynn
Loves and Disloves
Music for weird sorts.
Eclectic

11:00pm
Fennis with guests
Live in Studio A
Live bands

F r i d a y

12:00am
Salokin Regnildron
Experiments in Juxtaposition
A wide variety of audio experiences engineered to flow in sometimes smooth, sometimes stark juxtaposition.
Eclectic
-Alternates With-
Muddy Holly & Grandmaster Arjun Uncle
Inhale Breakbeats of Hell
It's a moral disgrace
Eclectic, Hip Hop, Funk/Soul

2:00am
DJ Renner and Rebecca
No Regrets!
"It's not whether you win or lose, but how you look when you play the game."
Eclectic, Electronic, Folk, Rock, Noise, Experimental, Who Knows?

4:00am
DJ Inspire
Planetary Enlightenment
Spreading awareness and education through music with discussions on the issues of the day.
Eclectic, Hip-Hop, International

6:00am
Philip Fray
The Udder Side of Sac
An eclectic program with an emphasis on local music from the greater Sac/Davis area, featuring weekly local artists for interviews, coffee and live music
Reggae, Eclectic, Jazz, Folk, Indie, Blues, Acoustic

8:00am
Al Jazeera English News Half-Hour

8:30am
Planetary Radio
Each week, Planetary Radio visits with a scientist, engineer, project manager, advocate or writer who provides a unique perspective on the quest for knowledge about our solar system and beyond.

9:00am
Radioactive Gavin
=Making Waves=
A look at participatory radio, digital music trends, democratic access to information over the airwaves,

policy battles, limits to artistic expression and broadcast press freedom.
Public Affairs, Media, Radio, Low Power FM

9:30am
Mr. Glass
Good Good
Safe in Sound
Reggae, Electronic, Jazz, Hip Hop, Soul

12:00pm
Amy Goodman
Democracy Now!

1:00pm
DROOLLLLLIIIIA
Here Ear
May your soul drip from your mouth and enter the airwave
International, Eclectic, Industrial, Noise, Experimental

2:30pm
Delight & Delirium
Souls for Sale
Keepin It Hontou
Eclectic

4:30pm
Free Speech Radio News

5:00pm
Richard Estes & Ron Glick
Speaking in Tongues
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace.

6:00pm
Zack
Mama Told Me, "No!"
Sorry Mom
Narocorrido, Nerdcore, Glitch, Zouglou

8:00pm
Kimchi & DJ Meow
Can't Get it Out of My Head
More than ELO
Eclectic, Electronic, Indie, Experimental

10:00pm
The Pirate & Blasphemer
1000 Points of Fright
Metal, Hardcore, Crust, Grunting, Monkey Jokes, Leftovers, Impersonations of Fellow KDVS DJ's, Errors
Metal, Hardcore, Punk

S a t u r d a y

12:00am
Scarecrow & Blasphemer
Raise the Dead
Black metal, death metal, grindcore, pagan, Viking, and ambient horror.
Metal

2:00am
K-Dizzle & Nasty Kasty
Art, Leisure, and THE UNIVERSE
Late night musings: topics covered: politics, the arts, and astronomical explorations.
Electronic, Rock, Low-fi, Ambient, Eclectic

4:00am
Ellie & Casey
Free Association
So there once was...
Folk, Rock, Indie, Blues, Experimental

6:00am
Big Dave
Buried alive in Blues
What better way to start your weekend? Listen to blues from everywhere - new and old, national and international.
Jazz, Rock, Blues

9:00am
Robyne Fawx & Bill Wagman
The Saturday Morning Folk Show
Folk of any kind.
Folk

12:00pm
DJ Markuss
The Prog Rock Palace
Progressive Rock and jazz from the 1960's to the present, from all over the world
Progressive Rock, Jazz

2:00pm
Rob
Liminal Space
Classical and modern composition focusing mainly on the 20th and 21st century material.
Classical, Experimental
-Alternates With-
Ed
Cactus Corners
Euphony and Cacophony:
Contemporary Classical Music, Modern Composition, Opera.
cactuscornerskdvs@gmail.com.
Classical, Avant-Garde

4:00pm
Gil Medovoy
Crossing Continents
International

7:00pm
Mr. Frankly
Air Show
Rock, mostly
Eclectic
-Alternates With-
Jeffrey
Today's Aberration
Tomorrow's Fashion
Widely surveying the latest new arrivals to the KDVS library with emphasis on rock, indie, electronic.
eclectic

9:00pm
David D. Young
Upper Realm Shrieks: Music & Words
A continuously evolving show.
Eclectic, Jazz, Punk, Experimental, Country, Bluegrass, Spoken Word

11:00pm
Joe Frank
M. Riots
Weird Stories, Audio Collages

Stream Right Now
at KDVS.org!



uci's Lookbook

Spring/Summer 2011

Luci's Salon

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Luci's Salon is a charming, upbeat Bumble and bumble salon in downtown Davis.

Come visit us for all of your beauty needs and inquiries! \$10.00 off any service.

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No combining offers. Please bring this ad in to our shop.

Are you seeking a low on maintenance, high on style look for spring and summer? Go ombre! Ombre is a hot trend in hair color and with good reason! First off, it is low maintenance and affordable upkeep because your natural color is utilized at the roots, then gradually high-lighted lighter on the ends. Ombre hair coloring techniques are fun and an easy way to grow out your roots. The whole point of the effect is to make it look on purpose like you're growing out your natural hair color. And dialing down your salon budget (if needed) without compromising style are just bonuses! Not to mention it's right on season: fresh, unique, beachy and casual!



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Straight up Domination Tuesday March 8 2011 - David D. Young

Erudition-Cameras take your picture: value-window-interface causes ye a bit of ANGER, buddy. False-Start-Menus work at your brainstorm, Norman. Bull-Tards work hard to keep the system in place; where will it end? Herd-Mentality-Able-Izers enact a daft gossip-barrage, which keeps their pecking-order the same. Magic Intimidater works on your borderline of limitations & ye fight back at that ghastly vision which they try2put into your mind. Ye know ye can drive that Magic Intimidater to a raging hell of madness, Unkempt Usurped Vast Encampments of variation-on-a-theme has got U-2 cream-in-yur-jeans, oh whatta scene. Monumental Icepick Crasher sacks some dirt & it's time2go back2work!!!

Bro-Hams figuring destinies discuss their plans at nightfall on a hot new-york-city autumn night. A farce-forcer figured into the mega-mental-veracity found in sum domination, straight up in YOUR FACE.

Bro-Fighter Girls Saturday February 12 2011 - David D. Young

Mainstay Illusion Pinnacle kps-U-who-U-R & ya go on as always.... resiliently dealing w/ it... anyway U can. God's daughter spied my longing & gave me the desired appointment. Surly Hirsute Mobs of Angry Bros interfere w/ this. The Bro-Fighter Girls get their swords & slingshots.... ready2help me out. U-iz-me when I-don't-C-the difference / quite inept but ready. Not ready2dress up in a clown suit anyways2further my own cause..... cuz the "U" i spoke of earlier cd-B me or U. Imagery concerning red hearts, candy & expensive formal clothing4both men & women, goes on4several days increasing the price of valentines day.



Wisconsin, Student Activism, and the Middle East

an interview with Angus Johnston

by Ed Martin

Ed Martin: Good afternoon and welcome to Speaking in Tongues here on KDVS in Davis. Richard Estes is away this week and we're privileged to be with you ourselves and we should have Angus Johnston on with us.

Angus Johnston: Yup, here I am!

EM: Our listeners may remember you as our guest during the afternoon of special programming last March 4th, if I recall correctly. Angus Johnston is the historian at City University of New York and the host of the studentactivism.net blog that covers student activism around the world. Angus, we want to welcome you to Speaking in Tongues here today.

AJ: Thank you!

EM: What a time to be talking about student activism!

AJ: It's turned out to be a very, very interesting month so far.

EM: Wow, I mean a year ago things were hopping. You see UC Davis jump right into the forefront in November, the Thursday before Thanksgiving when fifty-two students got arrested for demonstrating at the administration building, Mrak Hall, and it was just altogether lively. Then March 4th with a lot of mobilization and again this year it started back up. All of a sudden now it's like ancient history. Of course, we want to talk about events—current events, in Wisconsin, where a brand new governor has decided he's going to cut public education and public employment in a state that has a history of a robust public sphere. And I have to mention, as I recall, you're the research associate for the student voices oral history project at the American Social History program at - is that CUNY, too?

AJ: Yeah, the American Social History project is sort of an independent group, and I'm not involved with that project anymore, but it was an oral history website that I worked on a few years ago, taking the stories of various student activists and student journalists from the 1940s and 1950s.

EM: Well, I think so often we forget. People assume all this was about the '60s, and, no, this is about going way, way back. Nonetheless, there was

a lot of interesting useful material and I believe it's like ASHP.edu

AJ: Yeah, it's been awhile since I've been to the website. I'd have to look that up myself. But, it's the American Social History Project and it was the Student Voices.

EM: And it sort of foregrounds the MacArthur era in the 40s.

AJ: Yeah, what we were doing was we were looking up a couple of incidents in the history of student organizing at Brooklyn College (in Brooklyn, obviously), one of the founding public universities in New York City, and what eventually became the CUNY system.

EM: People need to take a look at studentactivism.net to keep up. The thing I wanted to bring up first: KDVS was just one of, I believe, thirteen participants - primarily college radio stations - in a national live remote broadcast hookup for Save KUSF. University of San Francisco has had a station for a number of years, KUSF, and there's been some indication they were trying to cash it out, but suddenly a month ago today, they showed up with armed guards at 10 o'clock in the morning and told the DJ, you're off the air, there's nothing you can say about it, -click-, we've turned off the transmitter, you're gone. And they said, Oh we just sold the frequency on the airwaves. We intend to continue running a webcast as a training for students. We were concerned about too many members of the community being involved with the station. Exactly what these stations do give parts of the community a voice that don't have a voice. When you look, there are a number of communities where universities provide almost the only non-privatized space for public discourse.

AJ: Absolutely, the history of college radio in this country and the role that college radio plays both in the university and in the life of various communities is really profound. It's an incredible resource for the communities and an incredible experience that college students themselves have.

EM: And now that you don't have so much of a career path in commercial radio for anything you'd want to do, then suddenly that community voice aspect of it to me becomes even more

crucial, unless you're in a commercial music and recording program, like Georgia State University in Atlanta has, or you're a computer science and electrical engineering student who enjoys goosing up a radio station to run out of a bunch of inboxes like they do at Georgia tech. You know, you're just doing it because you love music, you love public affairs, you love news, you want to be sure that this stuff is getting out there, you want to be sure that there's a place voices can be heard.

AJ: That's right, there really is a community. When I was an undergraduate at Binghamton University in New York, I was involved a little bit with our campus radio station and this was a WHRW. It was a station that was entirely student run and operated for decades. It was the only completely freeform radio station within probably a hundred miles. It gave people an opportunity to hear kinds of music and kinds of voices that they wouldn't have had the chance to hear otherwise. But, it also gave people real responsibility in running a radio station in programming, and in making all of the personnel decisions, and the financial decisions, and all of those decisions that go into keeping a station running. This meant that these people were graduating from college having a tremendous amount of real world experience in broadcasting and management, which would've been literally impossible to get anywhere else. Literally impossible.

EM: Absolutely. There's an interesting account I heard awhile back, Doc Kirsten Sanford, who hosts the Tuesday morning, This Week In Science program on KDVS and now on TWiT.tv, and beyond, talked about coming to school with her friends and looking around, and they could pledge a sorority or they could go down to the radio station. I think maybe Kirsten ran the folk department and another friend ran the jazz department. They were all involved deeply in the station and made it a lot of what it is. Then a few years later when she's getting her PHD, she's talking to someone in neuroscience and they said, we need to be getting this science stuff out on the air or out to people because we're not pushing this like we could or should. She said oh, well I've done a lot of radio, we could do that. I want to say she's maybe 10-12 years into that

and continuing as a science journalist primarily coming out of college radio.

AJ: Absolutely! And it's the same thing you have with college newspapers. The number of people who have risen in any form of journalism, particularly in radio or newspapers because college television has never really taken off in the same way. But, the number of people who have come out of college journalism, in radio and in print, and now online have gone on to become the real heavyweights in their field. It's just a ridiculously long list - for exactly that reason! You get thrown into the deep end and you really learn how to do your job very well, very early.

EM: It's pretty amazing. I've had the great, good fortune of being involved with two of what I consider the best college radio stations in America, the WREK at Georgia Tech and KDVS, here at Davis, and both of them out of that dozen that had the KUSF live remote today. I feel like you don't find this sort of community just waiting around for you to come be a part of. I'm amazed at how open these stations can be to somebody who's interested in participating and interested in being a part of what goes on. I live 75 miles away in a little remote rural area with a community station where I'm involved with in an on and off basis. Here the youth, the constant turnover of new students and new ideas and just the excitement of what goes with it, makes college radio a unique thing, and certainly something we should all try to do what we can to support it to make sure it continues.

AJ: Absolutely, and what you just described happening with the San Francisco station is something that's been happening over and over again. That universities, public and private, are seeing their radio bandwidth as something they can monetize. Something that they can turn into a revenue stream as public universities are increasingly privatizing their operations as they are becoming increasingly more and more similar in terms of their revenue streams and their business models. To private universities, those opportunities become increasingly difficult for them to resist. And so, they look at a resource, which is really a community resource, like a campus radio station, and they see it as a financial

resource and once you start thinking of it in that way, then it becomes very, very tempting to basically turn that resource into cold, hard cash.

EM: Absolutely. We understand that KUSF got 3.75 million dollars for its campus –which, you know, it's just like a little radio station, and one of these big ones, WRAS at Georgia State in Atlanta is 100,000 watts and has had 100,000 watts forever. They've got a commercial music and recording program and so there's an actual reason to keep it in house. Yet, I know WREK at Georgia Tech had to fend off the city school board hoping for a little better reception in some areas. The state public broadcasting network, the athletic association, the institute in some pal of some region or something who wanted to get a hold of it and the general manager did so much FCC legal work he's in a big Wall Street law firm now. You talk about responsibility and learning things!

AJ: But that figure - that's exactly the issue to start thinking of these resources. We tweeted a couple of days ago an editorial from the UCLA Daily Bruin about the fact that none of their buildings are being named after prominent alumni or faculty anymore. They're all being named for donors. Once you start thinking about all those things as things to sell rather than part of the university, rather than part of the community, then you're going to start selling them all off. And every time you do it, not only are you destroying that little bit of the community, but you're making the next sale that much more inevitable. And you are creating a situation where you increasingly have no rationale for maintaining a public university at all. One of things I'm going to be talking about next week on the blog is that the Wisconsin governor, in addition to all of the stuff that is going on this week, has started to make noises about separating off the flagship campus of the University of Wisconsin out of the University of Wisconsin system. Funding it separately, having the governance of it be entirely separate, and he's playing everything close to the vest about exactly what the implications of this would be. But the one word that keeps coming up over and over again is flexibility and it's absolutely clear to everybody who's paying attention that flexibility is a code word for privatization.

EM: True.

AJ: It's just mind boggling to me. The University of Wisconsin, Madison is the home of the National Student

Association, which turned into the United States Student Association, the greatest national student organization this country has ever seen. It's the home of a tremendous history of student organizing, and a tremendous history of public higher education. It is one of the great public higher institutions in the entire history of the United States, the entire history of the world. And the idea that you would begin the process of privatizing UW Madison is just absolutely flabbergasting to me.

EM: Well, you look around and you see that what is happening is that all this being perceived, it's essentially the primitive accumulation. This is just capital laying around to be grabbed by clever people like ourselves. We can build a hospital chain and we can build all these affiliated enterprises that are essentially securitized to tuition payments and streams of defense department funding.

AJ: Two things happened in the last year in the University of California. Well a lot of things happened, but two big milestones were reached in terms of privatization. Number one is, that the University of California system, now for the first time in its history, receives more of its funding from tuition than it does from the state. And so, it is now as reasonable from that perspective to call it a private institution, as it is to call it public institution. That it is as much funding from the students themselves as it is from the state itself. The other thing that just happened is that they have now just reached the milestone that if you are living on campus at the University of California Berkeley campus and you are from out of state, the total cost of tuition and fees and room and board is now \$35 more than it would be if you were a student at Harvard.

EM: Your head just spins around when you hear something like that.

AJ: It's just nuts! Really there aren't words to describe it.

EM: Well, I'm from the South East, where what education there was for the longest time was private, and was set up as private initiatives. Here in the West so much of what exists in the way of public infrastructure was in fact publicly funded and constructed.

AJ: And as you move to a more online education, even that's not going to be the case, anymore.

EM: Oh my gosh, I took an on-

line course one time and I don't think I'll ever take another one.

AJ: There is definitely a place for online education, but one of the things about online education is that as a professor, I have never taught a fully online class. One of the reasons I haven't is that I recognize how difficult it is to do right. And I don't want to teach if I'm going to be doing a half-assed job about it. It's very difficult, particularly for faculty who've been trained in the traditional classroom, to know exactly how to do it right. There are obvious limitations to online education, but there are ways to do it really well - but there are tremendous, tremendous disincentives to doing it the way it should be done.

EM: When I taught adjunct, I saw some people struggle with it. Some went with the flow and some worked and made something of it, but it took an enormous effort. You look around at the people who are university presidents or lawyers and the people under them are not scholars. There are all these Vice Presidents and they're not mercers, provosts, they're not chancellors, they're business people. And you say, now where is the scholarly community around here? Shared governance has been a trick on the faculty who is suddenly working for car fare with this little skip on the top, the froth on the top of tenured stars that go from here to there. I recently had Michael Yates on and he said, "You know when I came through, the things you wanted to major in were English and History, and if you majored in Accounting you must be not a very imaginative person or not have a good regard for learning".

AJ: Yes!

EM: And you know, you and I had been sort of back and forth about what we can talk about this or we can talk about that. Suddenly, this week what we have to talk about is Wisconsin.

AJ: Yes, yeah it really is extraordinary. So, the governor, Scott Walker, the new governor of Wisconsin, was elected last fall. He took office about six weeks ago. He is a Republican. He was elected by a pretty narrow margin and he just announced about a week ago that he had a new plan for the state budget, that he had not announced at any point during the campaign. The first thing was that he was going to require state employees to contribute much more to their pension funds than their healthcare with no increase in benefits. Between the

two of these things, it was going to amount to approximately a ten percent paycut for all state employees. But the other thing that he's proposing is to eliminate the right to unionization and collective bargaining among some sectors –the state workforce, particularly teachers and university employees, and for all of the rest of them, with the exception of police and state troopers –well some police, state troopers, and fire fighters would be allowed to continue with their union and allowed to continue collective bargaining, but only on salary issues. They would not be able to collectively bargain on their benefits or their pensions, or on their vacation time, or any other issues

EM: Or conditions of their employment, the most crucial thing of all.

AJ: Right. Exactly. None of those issues would be subject to the collective bargaining process. Only salaries. And salaries could, by law, not rise in any given year above the rate of inflation. So, basically you could negotiate to keep from getting a pay cut or to keep your pay at close to the rate of inflation, but that was it. Not only did he make this proposal, and not only was it something he had never proposed before, he announced he was going to fasttrack this legislation to make an attempt to pass it this week, so over the weekend there was a tremendous amount of organizing that happened. A lot of it was coming from union leadership. But, a tremendous amount of it was coming from students at the University of Wisconsin. Students of the University organized a tremendous amount over the weekend and into the beginning of this week, and part of it was their concern for the conditions of employment of unionized faculty and all. The other piece of it –and this is something that very, very frequently goes unrecognized - is that a lot of students, particularly grad students at a university system are themselves unionized employees –a lot of teaching assistants and a lot of adjunct employees.

EM: Which is the product of many years of organizing and agitation by the students.

AJ: Absolutely. Students were fighting on behalf of the university and on behalf of the faculty and on their own fellow students and so the amount of response was just incredible. It was a huge outpouring of participation. Students and others have taken over the rotunda of the state capital all week. There has

been an ongoing series of rallies and demonstrations. People began signing up for giving public comments at a state senate committee meeting on, I believe, Tuesday and that public comment went from the beginning of the hearing, from midmorning, until two o'clock in the morning on a formal basis when the Republicans and committee gave up. It still continued on some time after that on an informal basis. And then, I guess it was yesterday, the state senate attempted to go into session in order to take up this bill, and there had been a bunch of efforts to negotiate, which Governor Walker had rejected, and the Republicans were not quite able to hold their entire caucus together, but almost their entire state caucus. So, they did have a majority in the state senate to pass this bill, but the quorum requirement was a little bit higher than the majority, I believe it is sixty percent. It turned out that if you didn't have the Democrats in the room, then the body couldn't get quorum and so the state senate Democrats not only left the capital, they left the state so that the state police couldn't be sent to come after them. They have been hanging out in various cheap motels in Illinois, not telling anybody exactly where they are ever since. They're essentially on the lam. At this point, the unions are still attempting to get some process of negotiation going. The state assembly, the other branch of the state legislature, the Republicans in the state assembly, attempted to pass the legislation apparently while the Democrats were on a lunch break or out of the room. They called the assembly back together ten minutes early and the Democrats literally rushed into the room as they were preparing to take the final vote and manage to derail the process and everything slowed down. So, everybody's in recess until Tuesday. Tomorrow, there is a planned big Tea Party demonstration coming up so there's going to be dueling demonstrators - hopefully not literally dueling demonstrators - at the state capitol tomorrow. It's all very, very interesting. This is the first in a string of similar pieces of legislation that are being proposed by Republican government all across the country and there are four or five states that are looking to jump off and we're already seeing demonstrations in Ohio. It's interesting!

EM: Well, I'm reminded of the legislative history of our banana republic of Texas. You know, the killer bees and the eighties, and Molly Ivins sort of made part of

her career by writing about them. They had something similar not that long ago where they were hiding out of state. They were trying to kidnap them across state lines to tie them to their chairs, so they could have a quorum and they could vote through something that people would never stand for if it weren't done like that. It's astounding that all of a sudden we're here with all this sort of stuff going on and that we're talking about pensions. Of course policemen carry guns and firemen will let your house burn down. I had consulted in the public sector in the recent past and you could see the ground swell of this pension and lunacy coming a few years ago. It was always just put off till the future, and suddenly people become hardheaded businessmen about public pensions, and you're talking people who are making barely liveable wages and it's suddenly like, yeah, they're the new welfare queens and we must stop this irresponsibility.

AJ: Well, one of the things I think is really important to understand about this current crisis in Wisconsin is that this is not primarily about the pension, it's primarily about the healthcare. The largest union in the state today proposed to Governor Walker that we are willing to accept his short term proposals for higher employee participation funding the pensions and funding the healthcare. They accepted the specific budget element of his proposal and said that we will support this if you will back off on your attempt to bust the unions and he said no. He just rejected it out of hand and so one of the things you are seeing on the part of a lot of folks in Wisconsin is that there is a much greater ideological and political diversity on the part of the people who are opposed to this than you would traditionally see, because people recognize that this is not just about financial austerity. It's not even just about where the tax burden is going to fall. It's about the right to organize and in Wisconsin, specifically, that's a right people take seriously.

EM: Well, they still make things in Wisconsin, as opposed to so many states - in Michigan, where they just exported all the jobs and nobody makes anything and suddenly you're saying, why is everybody eligible for food stamps when Detroit used to be the fourth largest city in the country and the standard of living. Certainly the University of Michigan was one of the few that rivaled Wisconsin - a public education system that educated its citizens and now it's like, who cares,

we don't need you people anymore, we just need the rest of your money. The quote that always comes to mind for me in this situation is Adam Smith. He said, "All for ourselves and nothing for other people has ever been the vile axiom of our masters"

AJ: Yeah. Well, someone on my Twitter feed today just posted a very, very incisive passage from *Wealth of Nations* about the nature of union organizing and the need for union organizing and, basically, the imbalance that exists between the owners and the workers and the various structural reasons. One of the things I really love about reading Smith and teaching him is that for all his flaws, he is very, very sharp in ways that the kneejerk, the folks that idolize him without reading him, don't really recognize. He's a very, very incisive person on how capitalism really works. We've got this sort of moment where suddenly there is this tremendous uprising and I think part of it is that Walker overreached and part of it is that Wisconsin does have this history. But, I think the other piece is that this is a moment of popular uprisings around the world and there is a spirit of the age thing going on here, which is very, very interesting and a bit unexpected.

EM: Well, that's what's so puzzling. You go back to where did this start? and you think, well there were all those WikiLeaks docs. People are really seeing what's going on. You know that line from Monty Python, "Now we see the violence inherent in the system". And suddenly, Tunisia of all places, the former international zone of Tangiers and little Northwest African countries start saying that the guy that's been running things is no good and the next thing you know he's gone and then suddenly the people in Egypt say we've had thirty years of this and we can't stand it anymore and all across the Arab world this unrest is just at such high levels. In Bahrain, they massacred a bunch of people, attacked sleeping protestors in the square, very heavy handed stuff. And the U.S. is sort of standing by, "Well, uh. This is all fine. I don't see what you people are so upset about. Well, maybe there's something here, maybe there's some problems. Perhaps we can talk our way through it."

AJ: And yes, it's a very difficult thing because this is the moment when this sort of ideology of realism is revealed to be realistic. The whole point of realism in international affairs is that it's supposed to work but

there are moments when it does not work and the reason why it doesn't work is that an authoritarian system is fundamentally unstable. It's stable for a very long time until it becomes unstable. When it becomes unstable it breaks down catastrophically because it does not have the flexibility or resilience to handle this kind of a crisis, so it feels like betting your money on the strong man leader is a really good bet, because it is a really good bet until it's not. So now, if your entire foreign policy is based on betting on stability and stability is falling apart all over, suddenly there is a real serious question about what your plan B is going to be.

EM: Well, I kind of wonder sometimes. I look at realism and foreign policy as a Cold War relic. Who is this guy protecting us from? Nobody that we can see. He's protecting us from ourselves.

AJ: I think there are a few other pieces going on. I think one piece is - and I'm not saying this is what's going on in the Obama Administration itself - but I think the reason, certainly in a lot of popular opinion and a large extent of chattering class opinion, is that democracy is only for certain kinds of people and that certain cultures, certain nations, certain ethnicities, and certain religions are not sort of constitutionally suited to governing themselves.

EM: Well, Omar Suleiman said it straight out.

AJ: Yeah. Yeah. There is a piece of that going on. I think there's this sense of, well if you're going to actually be in favor of democracy at a certain point at a moment like this, it becomes a sort of all or nothing buffet. You need to take a leap of faith and you need to jump. And part of what's scary about the jump is that you're sacrificing something that has been working okay for you. Not really working that well for the people of Tunisia or the people of Egypt or the people of Bahrain, but it's been working pretty well for you for awhile. But, the upside for the world if you can get democracy to work comes with two things. One is that things will be much much worse for you and then the other is that even if it turns out well, you'll have a hard time controlling things. It's a lot easier to negotiate with one Mubarak than with a coalition government that's been elected by people voting for sixteen different political parties with shifting allegiances and all that. Even if things go the way you're hoping they'll go. And just to sort of bring

it back around, it's always, in any institution, from the largest to the smallest scale, if you have a certain degree of power and a certain degree of control, it is always easier to keep that power and control in your own hands. The temptation to be an autocrat is sort of pervasive at every level.

EM: I think it's hydraulic. I can do this: be in charge and things will be fine and I'll just go to the office everyday, run things, and ship money to Switzerland and be happy, versus putting up with people who drive taxicabs and work in stores.

AJ: This is why there is this very interesting moment of resonance between what's going in Egypt and what's going on in Tunisia, and what's going on in Britain and what's going on in Wisconsin. There is this temptation in a very jokey way to draw these very direct parallels. I just got a link to a website with a cartoon showing Governor Walker as a Mini-Mubarak with his finger clutched to the corner of his mouth. Those kinds of things, I think, a lot of people rightly object to. The idea that Wisconsin is Cairo is, if you think about it for more than five seconds, a profoundly offensive idea on a lot of levels. It's easy to go too far with those kinds of jokes, and those kinds of parallels, and that kind of rhetoric. Having said that, however, it is at the same time clear that a lot of folks in Wisconsin have been profoundly inspired by people in Tunisia and people in Egypt and people across the Arab world, and that inspiration is what is part of what's lighting the spark, that is part of the spirit of the age.

EM: Well, you'd think it is a prairie fire kind of moment, where you say this is the spark that kindles the prairie fire.

AJ: Well, it's something that I've thought about a lot. My dissertation is on this organization, the National Student Association, which was founded in 1947 and I take it up through 1978, so I write about the student history of the '60s, but I write about it from the context of a broader arc of history. I'm not just writing about the 60s, and I'm not just writing about the second half of the 60s. One of the things that I found in this organization, which is around and sort of puttering along through the 50s and the early 60s, is a lot of progressive folks who are involved with a lot of people who will become very powerful and very big names in the student movement of the mid to late 60s are in the National Student Association

very early on. Tom Hayden is there, Al Haber is there, a lot of the folks who will be very big in SDS are around in the early 1960s. But, what you see happening, if you go through the archives, is that there is something cultural that changes between the conference in the summer of '65 and the conference in the summer of '66. That it is in some way cool, to be a progressive left student activist on campuses that don't have a strong tradition of organizing, that don't have a powerful grass roots group of people who are pushing to make it happen. In fact a lot of the folks who are pushing to create grassroots political movements on American political campuses in 1961, 62, 63 give up in '64 and '65 because they've been working on it for four years and they haven't gotten anywhere. Then, suddenly in 1966, everybody who has a droopy mustache and mutton chop sideburns is getting elected student body president at some very conservative campuses just by saying stuff about student power and opposition to the war and the idea that students should have a role in determining the course of their education. So, there are these moments where the zeitgeist changes and we saw that at a certain extent where the March 4th demonstrations were going on at 100 campuses in 30 states, including campuses I had not heard a peep out of before March 4th, and I paid pretty close attention to this stuff. March 4th was very, very big and we've had the wave sort of settle down since then, but there's something very interesting going on right now and it's a combination of a cultural moment, an economic moment and a political moment. I don't get in the habit of making predictions about the future, but I am going to be on the edge of my seat for the next few weeks, seeing how things develop.

EM: Yeah. It's just a remarkable thing that all of a sudden all these things are happening and it seems like after all the excitement last year, starting with the walkout on the first day of classes and going through March 4th, well history got put together and networking around the world, and people were able to connect on an international basis. And now, you're really looking at a world where people know it's not just them and they're able to take advantage of the information that's out there and be able to take all that and say what's going on in the world around us and what can we do here on our campus. **AJ:** And I think it's also important to note that there is a major clash

happening. And it's particularly happening in California right now, that the University and the legal system have really upped the ante in terms of criminalizing protestors in California. You have had in Berkeley a mass arrest of students, 66 students, who were peacefully sleeping, occupying a university building. They had been there for a week, the doors were open, nothing was locked down, they were holding knitting classes and drum circles and the day before they had said they were going to leave peacefully. Cops were sent in to arrest the 66 of them as they slept. Then, just in the last month at UC Irvine, the district attorney filed criminal charges against 19 students who were participating in a demonstration and were arrested last year, and before that, 11 students who disrupted a meeting, a speech by the Israeli ambassador to the United States - these were students who were essentially just heckling.

EM: Heckling students.

AJ: Yeah, they stood up and they heckled and each one of them was taken out of the room, one at a time, and then the speech went on, they didn't prevent this guy from speaking, they didn't make the meeting impossible to do, they didn't resist arrest, they didn't cause anything but a short delay and they've been indicted. If you go on my Twitter Feed, StudentActivism, I sent a link along to somebody who is liveTweeting from a disciplinary hearing at Berkeley, of a student who is being charged under the disciplinary system for a protest that they were involved in fourteen months ago. And they're still now engaging in this crackdown. There's this very strong punitive streak that is running through the way that particularly the University of California system is responding to student protest and they're clearly attempting to up the ante to the point where students will be afraid to peacefully demonstrate.

EM: You and I are about to run out of time, but I wanted to bring up one little thing before we did. Scott Walker clearly sees 2012 as an open field and he's going to make a run, but we just saw a darling of the right go down in flames in Puerto Rico.

AJ: Yes. Yes and the student protests have been going on in Puerto Rico, have been going on for a year now. They did a massive increase in tuition fees and have brought police onto campus to occupy the campus for the first time in 30 years. The

thing that is very, very interesting to me about Puerto Rico is that it has just finally started to break the story in the English language media for the first time. There was a New York Times article about it yesterday, which was the first. I don't speak Spanish, and I've been trying to follow the story for the past year, so I've been depending on Google Translate. But, it is finally beginning to break in the media and as it does, it's going to become a much, much more significant national story and thus much more difficult for the government of Puerto Rico to manage, because there's some stuff that they really do not want to have being put out there. There is a lot of video and a lot of reports of female students being sexually harassed and sexually molested by police in the course of their being arrested. And all of this stuff is just really bad news and it's finally breaking into the stateside media.

EM: Well, I remember riots in Spanish Harlem in New York City in the 1950s about similar issues that came up later in the broader civil rights movement. People were usually saying that oh, those Puerto Ricans are the same as the rest of them and all of that. Here we are running a colony down there, part of the first judicial circuit of the United States, and those people aren't that crazy about being colonized when they're citizens.

AJ: It's a very, very interesting story for that reason as well, and also for the fact that the Academic culture is a mix of American and Latin American and in some ways of European - this business of the campus being a police free zone, is something a lot of countries have a strong tradition of - that you just don't have police coming onto campus in any circumstances. It's something that has come out of previous protests and in many cases from the 1960s and before and there isn't that tradition in the United States that campuses are not approached by the police, but it is a very strong tradition in Puerto Rico.

EM: -An oppositional space. Anyway, we've run out of time. I want to thank you, Angus Johnston, host of studentactivism.net and CUNY historian, for talking with us today.

AJ: Thank you!

The End of a Wonderful Adventure.

By France Kassing

Over 10 general managers ago, I began to produce and host a public affairs show on KDVS. To my great surprise and delight, I was offered the opportunity to be on the air. It was a chance to be of greater service. So, not knowing any better, I began my first show on the topic of Integrity. That decision helped me make some difficult choices over the years. What topics to choose, which guest to invite and who to avoid. Most of us public affairs host were what we euphemistically call “community members.” That really meant older people.

I thought I would be doing a show featuring ethical topics such as the myth of closure and the toxicity of expectations. When I was given the chance to sit in for the afternoon show, *Speaking in Tongues*, which airs Friday evening at 5, I realized I had the chance to broadcast to a captive audience of people driving back home at the end of a long week. So I chose the topic which tore at me the most, the death penalty. Through cursory research on the Internet, I found the great organization Death Penalty Focus and a lot of information on the ACLU website as well. I also decided to ask one of my favorite columnists, Clarence Page of the Washington desk for the Chicago Tribune, for an interview. It had become clear to me over the past few years that chances are people would write back to you if you wrote to them. Mr. Page had already done so in reply to a comment I made on a recent column he had written. So there I was, on the air at 5 PM, with my interview with Clarence Page, and sharing all kinds of lesser-known facts about the death penalty. He was so gracious and informative. I was deluged with calls, including one from a state’s attorney thanking me. I was hooked!

Over the subsequent year, I featured local agencies discussing foster parenting, adoption, children’s health, the alarming rise in asthma, and followed the research and contact format I used for the death penalty. Most people were very gracious in granting interviews. Only a few glaring exceptions were a bit rude. They shall remain nameless. Later on, I attended Amnesty International’s Northern California Chapter conference. It consisted of a series of workshops on human rights issues across the world. I learned so much and was greatly dismayed to find that I was the only member of the local media – if you can call a tiny college station that – at the workshops. I learned about torture survivors living among us, the many misconceptions on Colombia and Nicaragua and many other countries. The people I spoke with who worked for Amnesty International were shocked to find out I was doing this on a volunteer basis. The great thing was that in addition to learning so much, I had interviews scheduled for the next few months!

Meanwhile, I would highlight local peace efforts and simply announce some of their upcoming events. I was a member of ZNet and found interviews through that site as well. The richest source of interviews was, by far, the Institute for Public Accuracy. This excellent clearinghouse for progressive media provided experts on nearly any topic of concern at the moment. You could also present questions to Noam Chomsky, Howard Zinn, Barbara Ehrenreich, and the founder of the ZNet, Michael Albert. Eventually, they would all give interviews on the show.

I would become a little bit disillusioned with the world of politics and think of stopping such hard issue-related interviews. And then one day, I was doing one of my favorite things, subbing for a music show at 6 AM, when I received a phone call telling me that the World Trade Center had just been hit by an airplane. I had a vision of the country’s leaders, grinning above the devastation at the prospect of how wealthy and powerful they would become because of this tragedy.

Although I did not know the first year that publishers would send me the books for free, I sought out interviews with authors I admired and bought the books out of my meager income. I read each book thoroughly prior to an interview. It was a little sad to hear how surprised each author was that I had done so. I still do! I learned so much. Hopefully, listeners did as well. I also learned to call wherever in the world which sent our telephone budget skyrocketing! As always, KDVS management was beyond supportive and never censored anything.

The next few years bring back a jumble of memories. The horror of seeing the president’s plan for attacking Iraq. Crying in studio with Patricia Daugherty, the organizer of the Davis Peace Coalition, after the attack began. Bobby Seale telling me what it was like to be bound and gagged in Chicago. My first interview with Howard Zinn, 6 days after the attack and the many subsequent ones granted by that dear and gracious man. Meeting Father Simon Harak, who explained that, since Jesus had died fighting an Empire, he was also ready to do so. Interviewing David Cromwell as he was just getting ready to launch Media Lens in the UK. Interviewing Lawrence Lessig as soon

after he launched Creative Commons. Interviewing Noam Chomsky, who explained what a true hero was (hint: it isn't someone who goes to extraordinary lengths to survive). Many giggle fits, most of them suppressed. Thankfully! Hosting all-Dylan shows with DJ Ed from the marvelous Ed and Remy show. The generosity of all the interviewees. The great compilations, such as the one from a live show on Christmas Day where I conducted 11 back-to-back interviews, live, with guests giving me 2 minutes on counting their blessings. And Sandstorms, a collaboration of essays and music and graphic art commenting on our invasion of Iraq. And more recently, poets commenting, in their artful eloquence, on the Arizona immigration law and later on, the Arizona shooting. The joy of being called Auntie France by a select few of the wonderful young DJs. The early morning DJs: the predawn swashbuckling heroics of Acadius Lost, the brilliant performance art of DJ Murgatroyd, fascinating stories of Ben Duax, the eloquence of Rob Roy and, of course, the sudden and captivating smile of the man I would later marry, DJ Bones of the exquisite Waltzing Across Genres, five blissful years ago and counting.

The most humbling part of all this was meeting you, the listener. Time and time again, you showed me how involved and informed you are, and it has been a privilege to serve you.

Oh, one small detail, I have multiple sclerosis. The first couple of years found me walking with a big stick instead of a cane, albeit with great difficulty. I then graduated to a walker and then the scooter. So many young volunteers at KDVS gave their time to assist me in getting back to my van. Even though I could by then engineer my own shows, getting to and from the station was a bit difficult. Then came the time when I could no longer drive. The general manager of KDVS at that time, Ben Johnson, came to the rescue and installed the home studio I use now. Through a variety of free software, such as Audacity and Skype, I record my interviews and edit them before uploading them to be played every Monday. And now, I must say goodbye.

This will be my last fundraiser. It's always so much fun. The premiums are ridiculously amazing. It is also a chance to thank every volunteer for what they have done for our community this entire year. Just pretend you're buying your favorite DJ or public affairs host a latte every month. Surely you would like to do that? Just use that money and make your pledge! It will mean the world to us and you will get amazing CDs and books as a thank you.

If this story has intrigued you, come to a new volunteer meeting at KDVS. If it has inspired you, take heart that you are not alone. We care. Do you?

A special thank you to Justin B, Chris, Robynne, Janie, Rick, Michael, Erik N, Paul S, Melissa, Drake, Ben, Eric K, Andy, and, last but not least, by a long shot, Dallas. My abject apologies to anyone I've omitted.



France with former DJ Erik Nofle and DJ Jessica Ponaman

VIGOR!

Everyone wants to feel vigorous, but some of us need some help, particularly in the bedroom.



Doctor's Clinic for Men in Sacramento offers safe and effective remedies for Premature Ejaculation and Erectile Dysfunction. The highly-regarded and experienced medical staff includes the host of KDVS's Radio Parallax.

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Digital is Obsolete!

by Fenris Wulf, KDVS Studio Tech

In the course of recording music for 15 years, I've used a lot of digital technology that didn't work as advertised, or didn't work at all. It cost me a lot of time, money, and frustration. When I moved from digital recording to analog recording, it was a revelation. This article is a summary of everything I wish I had known 15 years ago.

SOFTWARE INSTRUMENTS

Various companies make software instruments that emulate synthesizers, organs, pianos, or other instruments. They don't have the same texture as the real thing, and they sound even less real in a full mix. Save your money and buy an old analog synth, or an old electric piano, or plug an old organ into a DIY rotating speaker. You'll be amazed at the difference.

There are software samplers that can play back massive multi-sampled orchestral instruments that are streamed from the hard drive and stored in the computer's RAM. They can sound "real" in a bland way, if you spend hours programming them. But they can't duplicate the expressiveness of a real musician on a real instrument. You're not actually playing an instrument; you're triggering a recording of someone else playing a single note, divorced from any musical context. The emotional feedback between player and instrument is missing.

The best way to use a sampler is for non-realistic sounds, and the best kind of sampler is an old one that isn't too hi-fi, like the 8-bit Ensoniq Mirage that was used on the classic Public Enemy records. A Mellotron tape-based sampler is even better.

KEYBOARD CONTROLLERS

A keyboard controller uses MIDI to control a software instrument or a sound module. Some have built-in sounds, some don't.

Some of the mid-priced models cut costs by using a limited number of velocity steps, 20 or 30 instead of 127. The velocity response is jerky and unpredictable; a small variation in velocity produces a large variation in volume. These controllers are very frustrating to play.

Even the best controllers cannot reproduce the smooth, intuitive response of a real piano. A good pianist can make a real piano "speak" in a way that no digital piano can duplicate. A student who learns on a digital piano will learn to play the right notes, but he won't learn to play with emotion.

For less than the cost of a fully-weighted digital piano, you can buy an old upright in good condition and have a piano tuner go over it. (A full-size upright is preferable to a spinet.) If you want it to be in tune with other instruments,



use standard tuning and not stretch tuning. For recording, you can remove the front panel for a brighter sound. An upright has a more resonant sound and lighter action than a grand, and is preferable for many styles of music.

ELECTRONIC DRUMS

Another type of MIDI controller is an electronic drum set. Unfortunately, the designers have never solved the basic problem of accurately reading the velocity of the drumstick as it strikes the head. They use "sensors" underneath the heads which are nothing more than cheap contact microphones, and a "brain" that translates the amplitude of the sound into MIDI velocity. It doesn't work very well, because it senses the effect instead of the cause. The head has "hot spots," the velocity response is jerky and unpredictable, and it maxes out around mezzo-forte and doesn't get any louder. A student should never practice on an electronic drum set; it will give him bad habits and rob his playing of any nuance or feel.

Electronic drums are not silent and you won't be able to play them in your apartment, not even a ground-floor apartment with concrete floors. For the price of a full-size electronic set, you can buy a very nice acoustic set and have money left over to soundproof your garage or rent a practice space.

Put up a room mic during band practice and record it. If the drums sound like plastic buckets and the cymbals are the loudest thing in the room, it's not the mic or the drum set. It's the player. You can radically improve your sound by doing three simple things: tune the heads so they're evenly tensioned, hold the sticks properly so they bounce off the head instead of choking it, and hit the cymbals as lightly as possible. Then work on your timing by practicing with a metronome. The engineer shouldn't have to spend hours fixing your performance with gating, sample triggering, and quantizing.

MIDI SEQUENCERS

A MIDI sequencer records the MIDI data, allows you to edit the notes and expression, and plays it back. Most DAW (Digital Audio Workstation) programs include MIDI sequencing.

DAW's have perfect MIDI timing -- as long as you stay inside the DAW and use software instruments. As soon as you go outside the computer and connect the DAW to a controller or sound module, the MIDI timing goes to hell.

Every DAW in existence, PC or Mac, has a certain amount of "jitter" or random timing error. The jitter ranges from 5 milliseconds, which is almost inaudible, to 20 milliseconds, which is enough to destroy the feel of the music. Worst of all, it's completely unpredictable; the amount of jitter might change every time you open the program. If you use an external controller and an external sound module, the total amount of jitter is doubled. Some MIDI interfaces have "time-stamping" that is supposed to solve the problem; it doesn't.

It's unbelievable, but it's true. Modern computers, with their multi-gigahertz processors, can't even deliver accurate MIDI timing.

If you want jitter under 2 milliseconds, you have to find an Atari ST, a computer made in the 1980's, with a compatible MIDI interface and timecode reader. The MIDI is built into the motherboard and it's not fighting with other processes for CPU cycles. Quite a few serious MIDI people are still using these computers.

DIGITAL AUDIO WORKSTATIONS

DAW's are advertised as a "studio in a box" that replaces a roomful of equipment. Almost everyone is using them, from bedroom hobbyists to multi-million-dollar studios.

EQ, compression, and effects are provided by "plug-ins." The most popular plug-ins are emulations of vintage analog gear. In A/B comparisons with real analog gear, including cheap analog gear, the analog wins every time. It has more texture and complexity, it has a wider range of useful settings, and it requires less tweaking to sound good. (To do this test properly, you have to use an analog console and listen in the context of a full mix. Looping the outboard back into the DAW degrades the sound and makes the difference less audible.)

Recording and mixing in a DAW leads to an unsatisfying sound. The engineer can choose from hundreds of different plug-ins, but none of them sound very good. He ends up over-processing the sound in a futile attempt to make it more "analog." By providing too many options and encouraging musicians to rely on editing instead of playing it right, a DAW makes the recording process slower instead of faster.

Serious DAW users are reluctant to abandon their system, after spending thousands of dollars on it. So they spend more money to improve the sound and workflow. First they buy the control surface with motorized faders, then the latest digital converters, then the analog summing box to "warm up" the sound, then the rack of vintage preamps and outboard gear, then the special interface that integrates the DAW with an analog tape machine. They can easily spend ten times the price of a good analog console that has faders, summing, preamps, EQ's, and tape monitoring built in.

Most DAW users spend endless hours dealing with computer problems. This is because computers have five basic flaws:

1. Overcomplexity. Most software is designed by dozens of people, no one person understands the whole, new features are constantly added to stay ahead of competitors, and bug fixes are a never-ending process. Operating systems are designed by hundreds of people, they have to support a multitude of devices and programs, and they represent a compromise between many conflicting requirements.

2. Lack of modularity. Your entire studio, comprising dozens of hardware devices and software programs, runs on a single machine. If one component malfunctions or has a conflict with another component, the system doesn't work at all, or the sound has random glitches. Tracking down the problem can take hours, and you might have to re-install everything from scratch. In some cases, the only solution is to buy a whole new system and pray that it works.

3. Rapid obsolescence. Standards and protocols constantly change. New software doesn't work with old hardware and vice versa. Software A can't exchange files with Software B or even a different version of Software A. Computer hardware is not designed to be repaired, and when it breaks down you have to throw it away. Hardware is frequently "orphaned" when the manufacturer stops updating the drivers. If you update your operating system or your DAW, some of your plug-ins will stop working and you'll have to pay for an update. Depending on your system, you might have to re-purchase all your plug-ins every few years.

4. Malware. A never-ending barrage of malware forces users to install anti-virus programs that slow the system to a crawl. Rampant piracy forces software companies to use copy protection that behaves like malware and crashes the computer.

5. Inefficiency. A general-purpose CPU is the wrong kind of processor for audio. It's not designed for real-time processing, it can't multi-task properly, and it wastes about 80% of the processing cycles. Certain plug-ins or combinations of plug-ins cause CPU spikes: the audio becomes choppy and you have to restart the program. Some plug-ins run on proprietary DSP cards: these cards put a heavy load on the PCI bus and cause CPU spikes on about 20% of all systems.

In addition to CPU spikes, DAW's suffer from drop-outs, clicks, crackles, random bursts of white noise, plug-ins that suddenly output full-scale DC, corrupted audio files, corrupted session files, and random "poofs" where the DAW suddenly closes without saving the session. Your DAW might work perfectly (until you install some new piece of software and upset the delicate balance of the computer), or it might be totally unusable. There is no way to predict how a given

configuration will behave, because there are too many variables.

The "industry standard" DAW runs the entire system on proprietary DSP cards; but most users max out the cards and supplement them with "native" plug-ins that run on the CPU. Despite its much higher price, this system is no more reliable than native DAW's.

Analog equipment has none of these problems. You can connect anything to anything else; it's all compatible. The basic standards and electronic principles were established before WWII. You can use a microphone from 1930 with a preamp from 2010. A console is usually designed by one person, it consists of a few simple circuits repeated many times, and bug fixes are rare. It doesn't get viruses and it doesn't need copy protection. Professional tape machines and consoles are modular; if one channel develops a problem, you can quickly swap in a spare card. You can obtain a schematic for almost any piece of equipment, and you don't need a college degree to understand it. If something doesn't work right, you can modify it. If something breaks, you can fix it.

DAW's are good for one thing: editing bands who can't play. That job can be done by the cheapest software running on an old computer. All the other functions can be done better, faster, and cheaper by analog gear.

LIES, DAMN LIES, AND SPECIFICATIONS

The digital mavens point out that digital has extremely low noise and distortion and ruler-flat frequency response, and therefore it must sound better. But it's not that simple.

Simple measurements of noise, distortion, frequency response, and timebase errors (wow, flutter, and jitter) are misleading and can make cheaply built equipment look superior to quality equipment. Phase response is more important than frequency response. Distortion spectrum is more important than percentage. Correlated noise is worse than uncorrelated. High-frequency timebase errors are worse than low-frequency.

All digital converters have aliasing, quantization noise, ringing, phase shift, and high-frequency jitter. These artifacts are extremely unpleasant even at low levels, and designers strive to eliminate them. A digital converter can sound transparent at first; but downstream compression and EQ boosts these artifacts by as much as 20 dB.

Analog artifacts are more euphonic. Tubes, transformers, and tape saturate gradually and handle transients in a graceful way, instead of clipping like a transistor or a digital converter. This provides up to 20 dB more headroom and better signal-to-noise than "specs" would indicate. The engineer can vary the amount of saturation to change the dynamic and harmonic characteristics of each instrument; engineers have been "abusing" the equipment in this way since the 1960's. Getting the right sound in tracking is faster and more effective than trying to fix it later with plug-ins.

Tape saturation is the "softest" and resembles the behavior of the human ear at high decibel levels. A digital recording is closer to the sound coming from the mic preamps -- but an analog recording is closer to the sound in the room!

Even tape flutter is less objectionable than

digital jitter. Flutter is seldom audible; most instruments have an inherent vibrato that masks it.

Tape hiss first became a problem in the 1970's, when studios started using tape machines with more and narrower tracks. When digital recording was introduced in the late '70's, it was welcomed by classical engineers and some rock engineers for its low noise. But with modern high-output tape formulations, noise is no longer an issue. The biggest source of noise is the room itself.

WHAT IS FIDELITY?

The most primitive link in the recording chain is the loudspeakers. The last major innovation was the introduction of electrostatic speakers in the 1950's. Every loudspeaker has resonances, phase and frequency anomalies, and distortion at high and low frequencies that would be totally unacceptable in any other piece of equipment. These problems are exacerbated by room acoustics, even in the most well-designed room. Not even the most expensive loudspeakers can reproduce the three-dimensional soundfield of an orchestra in a concert hall, or the sound of a drum set or a Marshall stack in person. They are limited by the laws of physics.

To overcome the deficiencies of loudspeakers, audio engineers strive for a sort of exaggerated clarity. Studio acoustics are treated to randomize sound reflections and eliminate unwanted resonances. Microphones are placed much closer than listening distance, and recorded to separate tracks. Unwanted or conflicting frequencies are filtered out. Almost every instrument is altered with EQ and compression to sound more present. Artificial reverb is added to create the illusion of size and distance.

Even purist classical engineers use microphone selection and placement to alter the sound, and spot mics to bring up individual instruments or sections. Many classical engineers prefer vintage tube microphones for their natural sound, even though on paper they have far more noise and distortion than modern transistor microphones.

"Fidelity" is almost completely irrelevant to modern recording methods. Pure sounds don't exist in nature; every musical instrument is a sound-altering device, and the recording studio is an extension of that process. An audio engineer's job is to manipulate the sound until he arrives at something that his brain accepts as "real." Analog equipment makes that job much easier.

BROADCAST EQUIPMENT

A lot of recording equipment is aimed at the semi-pro market. But broadcast equipment is built to higher standards, right? Not any more.

KDVS paid \$3000 for a digital profanity delay, not realizing that the manufacturer had switched to surface-mount technology. When it stopped working, it couldn't be repaired and replacement boards were no longer available. So we bought a used one on Ebay for \$460. We bought a dozen "professional" CD players for \$600 apiece; they turned out to be horribly unreliable and there was nothing better on the market. So we switched to a \$200 model that was easily replaced. We use vintage broadcast consoles, because the newer models are too flimsy to stand up to daily use. We

use a 1980's broadcast compressor that sounds better than the newer digital units, and a 1970's transmitter with a grounded-grid design that is stable and easy to repair. Our turntables are a 30-year-old design that outperforms anything else in sound and reliability (and is in danger of being discontinued as more people switch to digital technology). We have a very extensive record collection, and the vinyl records don't skip as much as the CD's do. We have no plans to digitize our library, because it would limit the diversity of our playlist.

We spent \$4000 on a digital remote unit for sports games; in seven years it was obsolete and we had to buy a new one. Our old analog remote unit works fine, but we can't use it anymore since the phone companies switched from analog lines to digital lines, with low-bitrate encoding that makes everything sound like it's under a blanket.

Our broadcast chain is all-analog, except for the profanity delay and the studio-to-transmitter microwave link. (Unfortunately, telephone companies no longer offer broadcast-quality analog phone lines.) We keep our sound as clean as possible. Commercial stations use heavy compression, limiting, clipping, EQ, and overmodulation to "hype" their sound and make it as loud as possible, oblivious to the fact that it causes listeners to tune out.

Many radio and television stations have gone all-digital: they use digital consoles, digital playback systems, and digital processors. The engineers don't like it, but it's dictated by automation and networking requirements. Most of this equipment will be junk in 10 years, while the analog equipment it replaced will still be going strong. Our recording console came from CNN, we bought it for peanuts, and we'll still be using it in 30 years.

Even the sound of Hollywood movies has suffered since they moved to digital technology. Sound effects captured on a digital recorder instead of analog tape require a lot more processing to sound "real," and digital mixing leads to a cluttered and fatiguing sound.

LIVE SOUND EQUIPMENT

Digital technology still doesn't cut it for live sound. Automatic feedback suppression and speaker protection aren't very effective. Products that incorporate DSP are more likely to break down. Digital consoles lack the sound quality, ergonomics, and reliability of a good analog console, and they have latency that causes phase problems. Super-efficient Class D amplifiers are OK for car audio or lightweight powered speakers, but have inferior sound and reliability. Digital snakes can send 64 channels over a single network cable, but analog snakes have more redundancy and can survive being run over by a forklift.

Live sound engineers work quickly and they need their equipment to be reliable, functional, and bulletproof. Given a choice, they prefer modular analog consoles and analog outboard gear. Many engineers build their own speakers and microphone snakes, because off-the-shelf equipment is either unsuitable or too expensive.

The biggest improvement since the 1970's is in loudspeaker technology. We have high-powered amplifiers, high-output speakers,

constant-directivity horns, mathematically calculated speaker arrays, and in-ear monitoring systems that eliminate feedback. If skull-crushing volume is your thing, you can have it. But audiophiles who want to enjoy the music are still using tube power amps and even vintage speakers.

LIVING IN THE PAST

In recent decades, there has been a drastic decline in the quality of all kinds of manufactured goods. They're designed to be cheap and disposable. They sell for one-third the price, but last one-fifth as long. In the long run they're not a bargain.

Consumer audio has gotten steadily worse in quality, with MP3's representing an absolute low point, worse than mass-produced cassettes. Practically every boom box, car stereo, and home stereo has horrible-sounding "hyped" speakers. Bass and treble controls have been replaced with digital presets labeled "rock" or "jazz." Some stereos don't even play CD's properly, chopping off the beginning of each track. Record companies are in the business of selling fake music that nobody is willing to pay for. Even good music is heavily compressed in mastering until it's unlistenable.

Computers are no exception. The faster CPU's get, the lazier programmers get. Software becomes so bloated and inefficient that your new computer ends up being slower instead of faster. A 25-year-old computer running DOS can do basic tasks like word processing faster than a modern computer. DOS apps were written in machine code, so they bypassed the operating system and addressed the hardware directly. A modern computer can't keep up with a fast typist; there is a noticeable lag as the keyboard strokes are processed by the operating system.

That's why I choose to opt out of the system. I ride a Schwinn Continental made in 1972, because the quality of the construction is better than any bicycle made today. It doesn't pop spokes and it doesn't get cracks in the frame. I drive a Ford truck of the same vintage, because the last time I bought a new car, it had to be junked after 7 years. I use a computer that I got out of a dumpster, running a 10-year-old operating system and a 15-year-old word processor. I'd rather play games on an Atari 2600 than the latest Xbox. I listen to vinyl records and I will never buy an iPod.

Appropriately enough, my computer froze up twice while I was writing this article, and I had to copy the screen with a pen and paper so I didn't lose my work. Maybe I should get a typewriter.

In my next article, I'll talk about how to put together an analog recording studio on a small budget, and how to choose equipment that will last for decades.



Student Housing wants to close the Domes at Baggins End after 39 years of educational housing. We have a plan to keep educational housing programs alive on the property: build Domes 2.0 to serve future generations of students.

If you are interested in helping us shape and implement this vision, contact us at savethedomes@gmail.com to learn more.



Tobacco: Maniac Meat and Other Albums

By Ben Castle (Captain Mandrake)

Maniac meat is the second and best official album by Tobacco (formerly known as Tom Fec). Tom Fec was the energy, talent, and soul behind the now-renowned Pennsylvania band Black Moth Super Rainbow. If you have yet to listen to a BMSR record, imagine a psychedelic vocoder voice playing over a beautiful yet eerie 1980s analogue synthesizer, which dominates all the other instrumentals.

When Tom Fec started his solo career, he started going by Tobacco and simultaneously changed the sound of his music. When asked about these changes, Tobacco said: "Mostly everything I've done with BMSR is made to be pop. And a lot of people say BMSR is bordering on hip-hop beats. So with Tobacco, I wanted to embrace my beats and get darker and sleeker with it all." With his first solo album, *Fucked Up Friends*, he embraced this new concept by collaborating with hip hop legend Aesop Rock on the track *Dirt* and including a new bassy electro sound. *Fucked Up Friends* has a two-part visual aid that is primarily 1980s Richard Simmons work out videos: "I want to make you feel paranoid in a good way. There's something seriously fucked about workout tapes from the mid 80s, and just about everything obscure on beta tape. They make me feel awful, but really good and curious at the same time. With this Tobacco stuff, I'm trying to translate that feeling." While this album was groundbreaking, it was still dominated by the haunting sound of BMSR-style synth.

Maniac meat is a whole new strain of Tobacco. *Maniac Meat* melts your neurons and punishes your inner ear with a unique marriage of classic bassy beats and a spectacular high frequency metallic crunching sound that can only be achieved by giving Tom Fec a synthesizer 30 years past its sell by date. This album makes no compromises with tracks like *Motorlicker* and *Grape Aerosmith*, which, by the way, features vocals by BECK. Because Tobacco was so heavily influenced by Beck on this album, he worked through his people at Anticon Records to get Beck on board for two of the songs. They worked together over the internet with an exchange of mp3 files and, interestingly enough, never actually met in person.

When asked when to listen to the rather bizarre sounding *Maniac Meat*, Tobacco said he designed it as a type of party music. It is hard to imagine that a typical party would thrive on such music but perhaps wherever Fec is from (somewhere in Pennsylvania?) this type of music is more popular than top 40. The reason Fec won't disclose any private information about himself in his rare interviews is that he believes his music should be about just that: the music.

For those who are die-hard fans, there is a third solo Tobacco album: *Mystic Thickness*. This album rivals the other two in quality but is more experimental and sounds like a collection of surprisingly good outtakes from *Maniac Meat*. They have more of the characteristic BMSR synth style that I think he was trying to eradicate in *Maniac Meat*. It was only released briefly as a companion to *Maniac Meat* for those who preordered the album off his website last year. If you must have this album, then it can be unofficially found all over the internet.

Finally, there was one last album released last November: *LA Uti*. This album has only two new songs but it has an array of misfit rappers rapping over the whole album. It seems that Tobacco is heading in an increasingly hip hop direction and it will be exciting to hear what he comes up with next.



"What does music mean to you?"

by Stephanie Wong

Growing up, I eagerly attempted just about every activity that my parents signed me up for, including ballet, soccer, softball, swim, piano, and theater. Then adolescence hit and I either realized I was not good enough to compete with my peers or I just became uninterested. I never stayed passionate long enough to immerse my whole being into an interest, and that always bothered me. Luckily, I finally found my passion in music after twenty years. So, I embarked on a journey to find out what is so special about music and why it is often called the "universal language."

To start this self-fulfilling prophecy, I posed the open-ended question for my music-loving friends: "What does music mean to you?" I received an array of answers, but all of them ran along parallel lines. Some were simple responses: "Happy ears...Happy heart" and "The one form of escapism." Others were more complex answers: "There is music appropriate for every mood and circumstance; without music, our lives would be completely colorless", "music has the ability to create, simulate and encapsulate a mood; to tell a story; to motivate and sedate; to reflect an idea, an image, a palpitation" and "when we feel the music...that is when life truly unfolds itself in our third eye." Some quoted the brilliant people of the past: "One good thing about music, when it hits you feel no pain." -Bob Marley; "Without music, life would be a mistake" -Friedrich Nietzsche. Some people turn to music to remember their life by, "Every song I hear brings back a specific memory, feeling, or person...without music I would have no soundtrack to remember my life by."

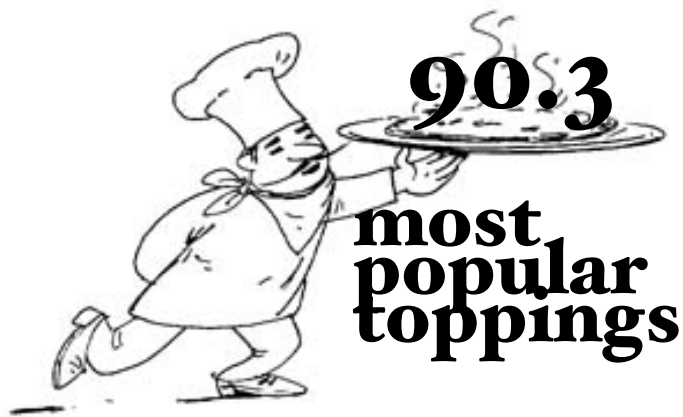
So what does music mean to me? Ironically it is difficult to answer my own question. Maybe the beauty of music is that you cannot put its rarity into words. Or maybe it is just too intimate to describe. Sometimes, I feel that this tech-obsessed generation I belong to represses any raw emotion with the impersonal text or facebook notification. Then I turn to my music and hope is restored. I can look to my iTunes library to get through the ugly and find my peace of mind. If I want to drown in my own self-pity, I will listen to a band that understands that misery loves company. If I want to feel hopeful, I will listen to the soulful lyrics of someone in love. If I need to forget, I will pay a visit to my dear friends that chase my bad thoughts away. In the span of a couple minutes, all of my senses are satisfied and I am left feeling inspired with my soul soothed. There is not one easy explanation behind the magic of music, but that is the great thing about it: it can be anything and everything that you wish it to be.

UP- COM- ING EVENTS

For
more
information on ven-
ues or show listings visit
kdvs.org/events or undietacos.org

Want your show or event listing on our website? Contact our
events coordinator at: events@kdvs.org

	Bands	Venue	Info
Wed, 3/30	Yellowthief (Vancouver), Buk Buk Bigups, Mucky the Ducky	1211 F St, Davis	7:00, all ages, \$donate
Thur, 3/31	Davis Fem Film Fest Presents: Beauty and the Beats: dance party with DJ Purr, Lady Mix-a-Lot, DJ StraightNasty	Tacos and Beer, Davis	8:00, \$3, 21+
Fri, 4/1	Smash Fasch Fest: Monterey Babe Aquarium, The Young Mings, Illa Noize, Waxy Tombs, others TBA with video visualz!	the CoPaMa House (1604 Pole Line), Davis	7:00, \$donate, all ages, fight against fascism!
Sat, 4/2	Capt. Ahab (LA/deathbombarc), Buk Buk Bigups, Burglars, and an unbelievable surprise	HUB	8:30, \$5/6, all ages, KDVS presents
Sun, 4/3	folkYEAH! and St. Joseph's Presents: Six Organs of Admittance plus TBA	St. Josephs Cultural Center, 401 S Church St, Grass Valley	8:00, \$10adv/\$12door, all ages
Thurs, 4/7	Turvey and Special Guests, Mona & Janaki, Byron & Ilan, stand-up comedy: Mr. Morgan S. Woolf // "The Telling" (rootsy folk rock) // DJs: Str8 Nasty, Spoken Bird, and DJ TAO	Tacos and Beer, Davis	8:00, \$3-10sliding, 21+, domes fundraiser!
Fri, 4/8	Shearing Pinx (Vancouver, BC), Gaarth, Wreck & Reference, World-Losers	HUB	8:30, \$5/6, all ages, KDVS Presents
Fri, 4/8	Engendered opening reception: fem art show featuring works by Michelle Steen, Cassandra Sechler, Julia Litman-Cleper, Naomi Vanderkindren, Allison Wachtel, Mika Sakaue, Stacy-Robin H Johnson and more	Delta of Venus, Davis	6:00, \$free, all ages, Davis Fem Film Fest Presents
Mon, 4/11	MIRAH (Portland, K Recs) on "Phoning It In"	KDVS 90.3fm	7:30, \$airwaves
Thur, 4/14	Mirah (Portland, K Recs), Girls in Trouble (Brooklyn), +1 TBA	Sophia's Thai Kitchen, Davis	9:00, \$5, 21+ (but under 21 on balcony B)
Fri, 4/15	The Bright Faces, The Parties (SF), Blue Skies For Black Hearts (Portland), Jem & Scout	Old Ironsides	9:30, \$7, 21+
Sat, 4/16	Brilliant Colors (SF/Slumberland), Waldo Astoria, Nacho Business	HUB	8:30, \$5/6, all ages
Sat, 4/16	The Universal Steve, San Kazakgascar, Smoke Shovelers	Delta of Venus, Davis	4:00, all ages, Outside!
Fri, 4/22	Apache Dropout (Ind.), The Family Stoned (Oly, WA), TBA	HUB	8:30, \$5/6, all ages
Fri, 4/22	Exquisite Corps, Low Son, The Trap	Miners Foundry, 325 Spring St, Nevada City	8:00, \$10, all ages
Mon, 4/25	G. Green, Uzi Rash, Pistol Pete	HUB	8:30, \$5/6, all ages
Tue, 4/26	Dark Dark Dark, Y La Bamba, Why Are We Building Such A Big Ship?	Miners Foundry	7:00, \$12, all ages
Wed, 5/4	White Fang (Portland) + TBA(s)	HUB	8:30, \$5/6, all ages, kdvs presents
Sat, 5/14	OPERATION: RESTORE MAXIMUM FREEDOM X1	Plainfield Station, Woodland	2:00, \$10, ALL AGES KDVS PRESENTS
Mon, 5/16	Clew of Theseus (AZ), Noisepsalm, Instagon(noisemixer set), Styrofoam Sanchez(oakland) + tba	HUB	8:30, \$5, NorCal Noise Fest presents
Thur, 5/19	Cheveu (France/SS Recs/Kill Shaman), G. Green, The Loftons (Stockton)	HUB	8:30, \$5/6, all ages
Mon, 5/23	Nu Sensae, White Lung (Vancouver, BC), Blockshot (Germany)	HUB	8:30, \$5/6, all ages,



01. NoBunny - "Raw Romance" (Burger)
02. White Fence - "Is Growing Faith" (Woodstist)
03. Duchess of Saigon - "self-titled" (SS Records)
04. Dum Dum Girls - "He Gets Me High" (Sub Pop)
05. Ducktails - "III: Arcade Dynamics" (Woodstist)
06. John Wesley Coleman & Friends/The Crackpipes - "split" (Sick Thought)
07. Tapes 'N Tapes - "Outside" (Ibid)
08. Circle Pit - "Sewericide" (Sweet Rot/R.I.P. Society)
09. Swimsuit - "Dolphins" (Lifelike)
10. Straight Arrows - "It's Happening" (Juvenile)
11. Monarchs - "Polio" (20 Sided)
12. Junior X - "Promo CD" (Revolutionary Entertainment)
13. Brief Candles - "Sink or Swim" (Bus Stop)
14. Mogwai - "Hardcore Will Never Die, But You Will" (Sub Pop)
15. The Cave Singers - "No Witch" (Jagjaguwar)
16. Chulrua - "The Singing Kettle" (Shanachie)
17. Various Artists - "Funky Frauleins" (Grosse Freiheit)
18. Prefab Messiahs - "Franz Kafka" (Almost Ready)
19. Delicate Steve - "Wondervisions" (Luaka Bop)
20. Loch Lomond - "Little Me Will Start A Storm" (Tender Loving Empire)
21. The Girls at Dawn - "Back to You b/w WCK" (Tic Tac Totally)
22. Sharp Ends - "self-titled" (Kill Shaman)
23. Art Lessing - "Lectures" (KDVS Recordings)
24. Roly - "Roly" (Self Released)
25. Loreena McKennitt - "The Wind That Shakes The Barley" (Quinlan Road)
26. The Octopus Project - "Hexadecagon" (Peek-a-Boo)
27. Stereolab - "Not Music" (Duophonic)
28. Electric Bunnies - "Heal Me With Your Kiss" (Columbus Discount)
29. Various Artists - "Werkschau" (BPitch Control)
30. Hanging Coffins - "Bombers and Blues" (Malt Duck)
31. Charlie & the Skunks - "Take an Ice Cream Scoop Out of My Brain" (Eradicator)
32. Man the Hunter - "Less for You b/w Dance With Me" (Ginkgo)
33. Deerhoof - "Deerhoof vs. Evil" (Polyvinyl)
34. Games - "Don't Look For Her" (Rob's House)
35. Midnite Snaxxx - "Like Lightning" (Raw Deluxe)
36. Deaf Wish - "Mercy" (Radio Records Melbourne)
37. Dolorean - "The Unfazed" (Partisan)
38. Various Artists - "The 45 Shootout" (45 Shootout)
39. The Zoltars - "self-titled" (Sundae)
40. v/a - "Under the Covers vol. 2: A Tribute to Paul Collins, Peter Case and Jack Lee" (Volar/I Hate Rock n Roll)
41. AgesandAges - "Alright You Restless" (Knitting Factory)
42. Horrid Red - "Pink Flowers" (Soft Abuse)
43. Chikita Violenta - "TRE3S" (Arts & Crafts)
44. Jesse Payne - "Nesting" (Self-Released)
45. Various Artists - "Apparat" (IK7)
46. The Violet Green - "Guarded Haunts" (Self-Released)
47. Afroclubism - "Afroclubism" (Nonesuch)
48. Herb Ohta, Jr - "Ukulele Nahenahe" (Lele Music)
49. Literature - "Cincinnati" (Square of Opposition/Voice Academy)
50. Fresh & Onlys - "Tell Me What You Want to Know" (HoZac)
51. Gang of Four - "Content" (Yep Roc)
52. Four Tet - "angel echos + remixes" (Domino)
53. The Beat Club - "Pulse" (Electrobeat)
54. Cluster - "Cluster 71" (Bureau B)
55. Jake Mann and The Upper Hand - "Parallel South" (Crossbill)
56. The Pains of Being Pure at Heart - "Heart in Your Heartbreak" (Slumberland)
57. Zulus - "Heatwave" (Wizard Mountain)
58. Sperm Wails - "Lady Chatterley" (SS Records)
59. v/a - "FM-BX Society Tape vol. 1" (SS Records)
60. Lovers - "Dark Light" (Badman)
61. Orange Juice - "Coals to Newcastle Sampler" (Domino)
62. T. D. Skatchit & Company - "Skatch Migration" (Edgetone)
63. DJ Big Joe Daddy - "Demo" (Self-Released)
64. White Sea - "This Frontier" (Obscura)
65. I.V. Eyes/Schiller Killers - "split 7-inch" (Rubber Vomit)
66. Fergus & Geronimo - "Unlearn" (Hardly Art)
67. Ed Nasty & the Doped - "I'm Gonna Be Everything" (Last Laugh)
68. Carlton Melton/Qumran Orphics - "Split 12"" (Mid-To-Late Records)
69. Wire - "Red Barked Tree" (Pink Flag)
70. Dan Melchior - "Assemblage Blues" (Siltbreeze)
71. Zac Nelson - "Wicked Work It Out" (Porter Records)
72. 10 Ft Ganja Plant - "10 Deadly Shots" (Roir)
73. Bassholes - "I Feel Like Sleeping" (Columbus Discount)
74. Guantanamo Baywatch - "Postcard from the Tar Pitz" (Worksound/ Hovercraft)
75. Serious Tracers - "self-titled" (Sick Thought)
76. Subtle Turnhips - "Terd Album" (HoZac)
77. Eskmo - "Eskmo" (Ninja Tune)
78. Pomegranates - "One Of Us" (Afternoon Records)
79. Friendly Fires - "BuggedOut! presents Suck My Deck" (K7)
80. Bix Medard - "Y-Dress?" (Altair Musik)
81. port-royal - "2000-2010: The Golden Age Of Consumerism" (N5md)
82. Madison - "The Noise Some People Make" (G Records)
83. Shilpa Ray and Her Happy Hookers - "Teenage and Torture" (Knitting Factory)
84. Chin Chin - "Sound of the Westway" (Slumberland)
85. Electric Crush - "Dropouts in a Drug Haze" (Black Gladiator/ Slovenly)
86. Giant Sand - "Blurry Blues Mountain" (Fire)
87. Los Lllamarada - "The Restless Light" (SS Records)
88. Stereo Total - "Baby Ouh!" (Kill Rock Stars)
89. Anika - "Anika" (Stones Throw)
90. Streight Angular - "After and Before" (Polk)
- 90.3. English Singles - "Splashing Past the Action" (English Singles)



"pizza party"



3pm
FREE
TER
2011

spring

kdviations

